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ABSTRACT

This guide outlines a music program for grades seven through nine. The guide replaces the interim guide issued in 1977 as part of an overall revision of music programs for Manitoba schools and is designed to articulate with the existing guide for K-6. The developers believe that junior high school students learn best through active personal involvement, and they designed the program with this in mind. The 7-9 music program is organized into five routes: chorus, string/orchestra, band, guitar, and the modular route. For each route the guide contains a scope and sequence for grades 7, 8, and 9 and discusses rationale, objectives, course content, program organization and implementation, and resource materials. All routes, with the exception of the modular route, are performance oriented, stressing a sequential skill development in the performance skills (technical skills pertinent to the route of study), language of music (terminology and theory pertinent to the route of study), and the story of music (repertoire pertinent to the route of study). (Author/RM)

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7 - 9 Music

Manitoba Department of Education

1979

approved by the Minister of Education

This guide replaces the interim guide issued in 1977 as part of an overall revision of music programs for Manitoba schools, and is designed to articulate with the existing guide for K-6 and the proposed guides for grades 10-12. The document incorporates the suggestions from those teachers who field tested the interim version and provides the framework within which all grade 7-9 teachers are expected to build their music programs. It becomes the approved guide for grades 7, 8, and 9 effective September 1980, or upon distribution.

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Fort la Bosse School Division #41

Oak Lake Junior High School,
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Swan Valley School Division #35

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Swan Valley School Division #35

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Westdale Junior High School,
Assiniboine South School Division #3

Springfield Junior High School,
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Grant Park High School,
Winnipeg School Division #1

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GENERAL OVERVIEW OF PROGRAM

I. BACKGROUND

The revision of the Music 7-9 program was undertaken in an attempt to reach the adolescent student through active learning and to be of greater assistance to teachers dealing with this age group. Teachers found that the Music 7, 8, and 9 program developed in 1971 was lacking in detail, specifically in content and resource materials. There has always been a significant amount of published material available for instrumental programs, thereby permitting teachers to be innovative and experimental with multiple resources as back-up. This has not been the case with general music courses. This guide, therefore, attempts to fill the gap somewhat by incorporating a wide range of suggestions for repertoire and an extensive listing of reference materials.

It is hoped that this document will provide assistance to teachers in establishing a coherent philosophy of 7-9 music education and in charting new directions for their classroom programs.

Articulation of Music 7-9 with Music K-6

Although this guide does not duplicate the format of the K-6 Music guide, it does in fact articulate closely with the objectives outlined in years K-6. The term "year" is retained to indicate each year of study and to provide continuity between the two guides. Some of the skills identified in years 5 and 6 are again repeated in years 7, 8, and 9. but at a more difficult level of proficiency; thus, skills that have been introduced at the elementary level are also developed from grades 7-9. The acquisition of these performing skills is a constant on-going process.

Music at the elementary level is approached through a multi-activity approach in order to provide students with learning experiences in each of the areas of singing, listening, movement, creativity, and the playing of instruments. Children need concrete experiences in each of these areas with a balance between focussed skill development and overall music development.

During grades 7, 8, and 9, the sequential development of these skills is continued and constantly reinforced but at a more difficult level of proficiency and in more specialized activities. It is at this stage that students choose a specific route of study, such as band, choral, guitar, string/orchestra or the modular route. They begin to specialize in a performance area of music and hopefully continue this study through to high school and possibly university.

Where students have received little or no music instruction at the elementary level, the teacher should refer to the Music K-6 guide and select strategic areas of skill development for the purpose of upgrading the students' performance abilities to enable them to participate with their peers. Many of the concepts introduced at the elementary level will be reviewed during grades 7, 8, and 9 and this affords a unique opportunity for the teaching of skills that have not been mastered the first time.

II. GENERAL INFORMATION

The middle years, beginning around age eleven and ending at age fifteen or sixteen, is a distinctive period of human development. During this transitional period physical, mental, emotional and social development is sporadic giving rise to coordination problems, lethargy and undue concern about peer relationships. The uncertainty resulting from such changes can provide parents and schools with an opportunity to establish relevant communication with these students. Teachers and parents can maintain meaningful communication by listening, questioning and providing supportive comments and guidance.

Students in grades 7-9 learn best through active personal involvement. It is for the above reasons that the following special characteristics and needs of young adolescents have been taken into careful consideration in designing the music program.

First, the restless energy so characteristic of young adolescents must be reckoned with. It would seem quite logical and natural to channel this energy directly into active types of learning. Consequently, the music program should involve grades 7-9 students in active music making for most of the allotted time.

Second, in a time when they are experiencing rapidly changing physical characteristics and changing human relationships, young adolescents need the stability of specific, concrete types of learning activities. They respond well to the discipline required in music making; they also appreciate the progress and success that can be attained through group performance. Furthermore, their need for group identity and group activity can be met through group performance.

Third, the strong identification of young adolescents with popular music is an important factor to consider in curriculum development. Repertoire, the use of popular music instruments, and the use of electronic equipment should, wherever possible, be available to music students. The music program becomes relevant to students when it begins at their interest level and expands to include other forms of music.

Fourth, although valid music learning can be attained through performance, basic knowledge in the areas of the history of music and the materials of music can be gained through activities based on listening, composing, and verbalizing. "The knowledgeable teacher will understand that social-psychological growth parallels musical learnings in that each step is a prelude for the next. Failure to learn at one level produces social and personal anxiety later. This is particularly true in music."[1]

Music 7-9 and the Special Student

It will be necessary to modify the program for educationally disadvantaged students. In doing so, a teacher should look for and create alternatives to serve students with learning disabilities in the regular classroom. When dealing with gifted students, enrichment materials should be provided whenever possible. The use of extra curricular activities to provide other avenues not available in the regular program and making use of community resources, facilities and people aid, in enhancing the program.

By providing a wide range of materials and resources, the music program can be made more meaningful and enjoyable for the special student.

III. PROGRAM IMPLEMENTATION

Rationale

Music is a basic form of human expression and, as such, its growth can be traced from the distant past to the present, evolving through numerous styles and eras. Music is a domain of human experience which requires both an intellectual response to facts, concepts, and skills and an emotional response to the feelings it is able to arouse in the listener. Music is unique in that it may be experienced only as an aural art. The focal point of musical experience is music itself, as it is heard and performed.

There are always those who ask, "Of what use is music?" or "Are we getting our money's worth?" Music is our common heritage and every child should, as a human being be able to enter this realm, to explore, and to enhance his or her own power to experience music. Music appeals to the spirit and the emotions; music develops aesthetic awareness which all people need in order to be more complete individuals.

Large numbers of people earn their livelihood in one area of music or another. School programs lay the foundation for future studies and vocations. Of equal importance is the preparation for living in a society where music becomes an avocational pursuit, capable of enriching the lives of many in their leisure time.

Music as a discipline offers all the elements of a worthy intellectual pursuit. Besides developing those areas peculiar to itself, it develops skills that are common to other areas of learning; for example, the reading of music is closely related to the reading of words. Music stands on equal terms with any of the traditional disciplines taught in schools.

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[1] Hugo D. Marple. Backgrounds and Approaches to Junior High Music. Dubuque: William C. Brown, 1975, p. 168.

IV. PROGRAM GOALS AND OBJECTIVES

The following goals and objectives state in general terms what concepts and skills students should develop in music and are designed to assist teachers in organizing instruction. In achieving the core objectives, both teacher and student move toward the ultimate realization of the goals.

The following are the goals of the Music K-6 program:

- To help students develop their own aesthetic potential.
- To help students make music and listen to it so that it may form a life-long source of pleasure and personal enrichment.
- To cultivate the skills of the music discipline in order to enhance the development of music in the students.
- To provide an outlet for creativity and self-expression.
- To develop aural, visual, and motor coordination.
- To help students become acquainted with their own and other cultures.
- To help in the social development of students.

The following are the goals of the Music 7-9 program:

Performance

- To cultivate an understanding of the elements and structures of music.
- To cultivate an understanding of music as an expression of human experience.
- To cultivate an understanding of music of one's own culture as well as other cultures.
- To develop in students the ability to verbalize an appreciation of music based on their knowledge of the elements and structure of music.

Creativity

- To encourage the creative potential in students.

Social and Personal

- To provide students with opportunities to develop self-confidence and self-discipline.
- To promote cooperation towards a common artistic goal.
- To provide a worthwhile outlet for emotional and physical energy.
- To prepare students for the avocational pursuit of music in their leisure time.

School and Community

- To promote an understanding and an appreciation of the role of music in the school and the community.
- To enhance the cultural life of the school and the community by providing artistic entertainment and by building future audiences for the arts.

Vocational

- To provide a foundation for those who wish to pursue professional careers in the field of music.

Objectives of Music 7-9

The core objectives of Music 7-9 are stated at the beginning of each route. Although these objectives are specifically related to each route and year of study, they do in fact coincide with the overall program goals. These objectives are listed for each of the content areas of Performance Skills, Language of Music and Story of Music and are developed sequentially from year seven to year nine.

V. PROGRAM DESIGN

The 7-9 music program is organized in five routes: chorus, string/orchestra, band, guitar, and the modular route. In grade seven, students have the opportunity to select a route from those offered in their schools which appeals to their own interests. Ideally they remain in their chosen route through grade eight and nine. An individual school may, if it wishes, develop a policy for transfer from one route to another. However, such transfers would require additional effort on the part of the students in order to achieve the required performance level in that route.

All routes, with the exception of the modular route, are performance-oriented, that is, they stress a sequential skill development in the performance of the chosen route. The content of the performance routes (band, choral, guitar, string/orchestra), with the exception of the modular route, is divided into three categories:

- . Performance Skills - technical skills pertinent to the route of study;
- . Language of Music - terminology and theory pertinent to the route of study;
- . Story of Music - repertoire pertinent to the route of study.

The modular route is activity-oriented and consists of a great deal of music-making, but with less emphasis on performance than in the other four routes. The value of the modular route is that it may be used not only as an independent course of study but also as a resource for the other routes.

The number of routes available in any given school is directly related to the size of the school, the qualifications of the staff, and the resources of the school system. A small school would in all probability, be restricted to one or two routes. Similarly, dependent on the availability of music teachers and their training, the choice of routes may be limited to one or two and the implementation of some routes might prove too costly for some school systems. Subject to these kinds of limitations, the route system is designed to provide maximum flexibility under all circumstances.

Time Allotment

The essence of the Music 7-9 guide is contained in the core objectives identified in each route for each grade. It is recommended that a minimum of 160 minutes per 6 day cycle be provided to cover the material in any one route, although needs of the particular students involved may require that varying amounts of time be spent to achieve the objectives. Whenever possible, teachers should include enrichment topics to enhance student learning experiences. The responsibility for timetabling of the various activities within the allotted time remains with the individual school or teacher.

A certain amount of time must be designated for the specific study of music theory and history. Teachers may either allow time each week for this purpose or may allocate several consecutive lessons at various times during the year. An incidental exposure of students to these aspects of music will not suffice to help them attain the objectives of this program.

In the modular route, the teacher has the freedom to select modules or parts of modules for study as he or she desires. Some modules contain enough material to provide a unit of study for each of the three years, whereas other modules may be covered once during the three period. Again, some of the modules can be studied each year in a spiral type of approach.

Role of Materials

The resource materials suggested for each of the routes support rather than define the curriculum and are recommended as tools to be used in developing the concepts and skills specified for each route. It is important that teachers become acquainted with and have access to the various resources listed to provide for flexibility in accommodating various ability and interest levels of individual students, variety of content and methodology, sources for exercises and activities to introduce and reinforce basic concepts, remediation and enrichment.

VI. EVALUATION

Because the Music 7-9 program develops concepts and skills through an active and varied approach, it requires continuous evaluation of students. Through evaluation, teachers are able to identify their students' needs, skills, attitudes, and interests and thus gain insight as to the effectiveness of the program. Evaluation should indicate how a student best learns, specify student growth and achievements, and constantly reinforce the goals and objectives of the music program.

The process of evaluating students should be closely related to the core objectives of the curriculum. Although it is difficult to evaluate some highly subjective areas of music, there is a large part of the program which can and should be evaluated systematically. This should not only be done for grading purposes but for the more significant purpose of setting and achieving identifiable goals. Once goals are identified students can then recognize them and understand the methods of progressing toward and attaining them. Following are suggestions to be considered when evaluating students' skills and abilities through testing. Students can also be evaluated by the use of written assignments and projects, and by the teacher's careful observation of their effort and participation.

Testing

1. Cognitive testing (testing what the student knows)
In using teacher-made tests, the following should be considered:

. the purpose of the test;
. the suitability of testing technique to content material;
. the testing conditions;
. the wording of the questions;
. the scoring and grading problems.

In addition, the test should include problems covering a range of difficulty. Test items should be arranged in ascending order of difficulty.

2. Performance skills testing

Because of the subjective factors related to the assessment of a musical performance, it is not possible to measure musicianship accurately. There are no definite standards of quality for various elements of performance such as tone and interpretation. This, however, should not deter teachers from evaluating those aspects of performance which can be assessed fairly accurately.

Evaluative tools

i) Checklists: for instrumentalists, the list might include such items as tone, articulation, pitch accuracy, embouchure, finger position, fingering dexterity; for choral skills, the list might include pitch, vowels, consonants.

ii) Rating scales: students are rated on each checklist item on a graduated scale.

3. Affective testing (testing how the student feels)

Affective categories: responsiveness, attitude, interest, appreciation, empathy, aesthetic sensitivity, values, preference.

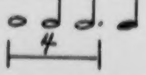
Although students' attitudes often are reflected in their musical performances, it is important to separate attitude from performance skill and knowledge in determining grades. However, attitude affects performance and students should be encouraged to verbalize their affective responses. Attitudes can be determined using the following:

. attitude and preference scales,
. questionnaires,
. checklists,
. daily logs,
. concert attendance,
. anecdotal records,
. interviews.

For examples of checklists, rating scales and reference material refer to Appendix C page 175.

BAND - SCOPE AND SEQUENCE

YEAR 7

TONE PRODUCTION	TECHNIQUE	MUSICIANSHIP	TERMINOLOGY	STORY OF MUSIC
The student should be able to.				
Demonstrate:	Play:	Play, read and write:	Understand:	Understand:
breath control . correct posture and breath control; . a phrase of 8 beats at MM 90 on one breath; **tone quality** . open and clear tones to replace pinched and airy sounds; . proper instrument care and maintenance.	**Brass and woodwind instruments articulation** . Attack: demonstrate basic attack (tah). . Release: demonstrate the stopping of tone without the use of the tongue. . Slur: demonstrate the slur (beginning of trombone legato (dah) tongue). **scales** . B♭ concert scale by memory. **Drums** . multiple bounce and flam techniques; . exercise in 4/4 time incorporating quarter and half notes with quarter rests; . études in 2/4, 3/4, 4/4 or C using flams, quarter, eighth and half notes and half rests.	. **note values**  . **time signatures** 2/4, 3/4, 4/4 and C . **key signatures** B♭, E♭, and F concert . **scales** B♭ concert Major scale structure in half and whole steps.	. **terms** chord, fine, D.C. al Fine, scale, waltz, accompaniment. . **symbols** tie ⁀ flat ♭ sharp ♯ natural ♮ breath mark ’ repeat ‖: :‖ first and second endings ⌐1. ⌐2. . **grand staff** lines and spaces by name, clefs bar lines, double bar, measure, leger lines.	. the historical context of the band repertoire studied; . the stylistic features of the music studied in relation to other music of same period.

BAND - SCOPE AND SEQUENCE

YEAR 8

The student should be able to:

TONE PRODUCTION

Demonstrate:

Embouchure
- brass: demonstrate the changes in embouchure necessitated by changes of register.
- woodwind: demonstrate the changes in embouchure necessitated by changes of register.

Breath control
- play a phrase of 16 beats at MM 90 on one breath.

Tone quality
- develop a consistent tone quality from lower to upper registers.

Intonation
- develop the ability to discern minor pitch variations and adjust the instruments tuning to a given pitch.

TECHNIQUE

Play:

- Year 7 techniques

Brass and woodwind instruments

Articulation
- Attack:
  - a. legato (refinement of basic attack (dah)
  - b. accent
- Release:
  - a. staccato (separated)
  - b. normal separation
  - c. legato (connected)

Slurs
- ♪♩♩ note pattern with slurs.

Scales
- perform the E♭, F, and A♭ concert scales by memory.

Intervals
- demonstrate octaves (8 VA)

Etudes
- play études with moving passages and slurs

Drums
- rolls (5 stroke and 9 stroke)
  flams   flamadiddle
  paradiddle   flam accents

MUSICIANSHIP

Play, read and write:

- Year 7 musicianship skills
- note values
  ♪ 𝄾
- time signatures
  slow $\frac{6}{8}$, fast $\frac{6}{8}$, $\frac{3}{8}$ and ¢
- key signatures
  F, A♭ and C concert
- accidentals: flats

TERMINOLOGY

Understand:

- terms
  staccato, legato, interval, unison, melody, andante, allegro, fermata
- symbols
  tie ⌒
  slur ⌒
  loud f
  moderately loud mf
  soft p
  moderately soft mp
  fermata 𝄐
  accent >

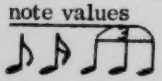
STORY OF MUSIC

Understand:

- the historical context of the band repertoire studied;
- the stylistic features of the music studied in relation to other music of same period.

BAND - SCOPE AND SEQUENCE
YEAR 9

The student should be able to:

TONE PRODUCTION	TECHNIQUE	MUSICIANSHIP	TERMINOLOGY	STORY OF MUSIC
Demonstrate: . embouchure demonstrate fine tuning procedure through the use of embouchure adjustment. . breath control extend breath control . tone quality . intonation 1. adjust instrument for individual "out-of-tune" notes while performing. 2. adjust instrument in relation to the total ensembles.	Play: . Years 7 and 8 techniques Brass and woodwind instruments . articulation: Years 7 and 8 articulations . scales perform by memory the following: 1. C concert 2. G concert 3. D concert 4. D♭ concert 5. d minor concert 6. g minor concert 7. c minor concert . intervals play intervals from a second to an octave up and down (i.e. 3rd, 5th, etc.) Drums open and closed long roll flam tap ruff double paradiddle	Play, read and write: . Years 7 and 8 musicianship skills . note values  and syncopated patterns . time signatures 5 4 . key signatures A♭ D♭, Cm concert accidentals ♯, ♭, ♮	Understand: . terms grave, largo, adagio, lento, andante, andantino, moderato, allegro moderato, presto, cadenza, coda, dolce, embouchure, legato, marcato, simile, syncopation, crescendo, diminuendo, decrescendo, morendo, ritardando, rallentando, accelerando, a tempo, sustained. . symbols pianissimo pp fortissimo ff repeat proceeding measure 𝄎 D. S. skip to coda 𝄋 D. C. double sharp × double flat ♭♭	Understand: . the historical context of the repertoire studied; . the stylistic features of the music studied in relation to other music of same period.

BAND ROUTE

I. RATIONALE

The school band program should be genuinely dedicated to the aesthetics of music through high standards of performance, knowledge of repertoire, sensitive interpretation and skilled aural discrimination. In addition to the contribution it makes to the musical education of the student, the band program is an ideal setting for gaining social skills.

II. COURSE CONTENT - OBJECTIVES

Time Allotment

Year 7: 2/3 method, 1/3 repertoire
Year 8: 1/2 method, 1/2 repertoire
Year 9: 1/3 method, 2/3 repertoire

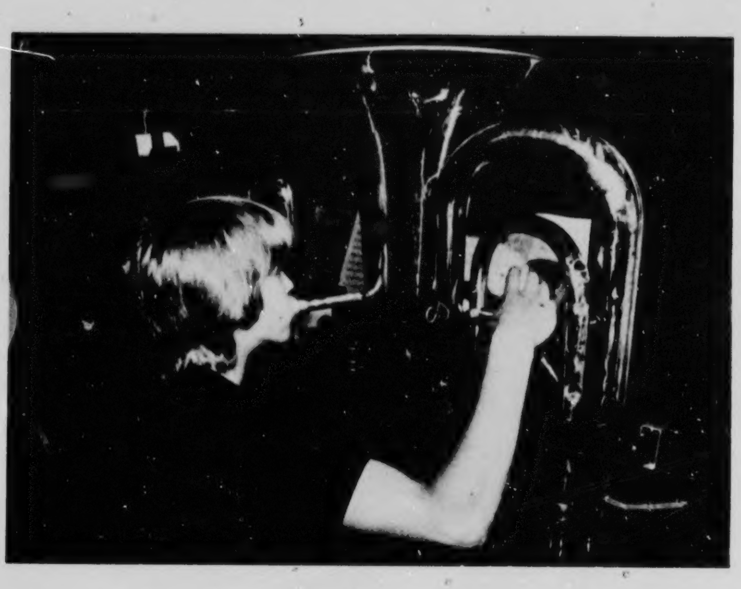
The amount of time that the instructor has to spend with the individual student is critical. It is recommended that the class size be kept, wherever possible, to a maximum of 25 students to allow for the teacher's spending sufficient time with individual students so as to be able to deal with their varying levels of skill. If larger classes are necessary, additional time will be required in order to deal with them. This could be done in one of two ways:

1. The entire class could be scheduled for an additional period of band;

   OR

2. The instructor could be given an additional self-scheduled period to help students either in small groups or individually on a rotational basis.

If the band director must accommodate two or three band classes together on a regular basis, then compensating time should be allocated in one of the above mentioned ways to allow the instructor to work with individual students.



YEAR 7 OBJECTIVES

Performance Skills

Students should be able to demonstrate an increasing ability to play and recognize the following elements as they apply to brass and woodwind instruments and drums:

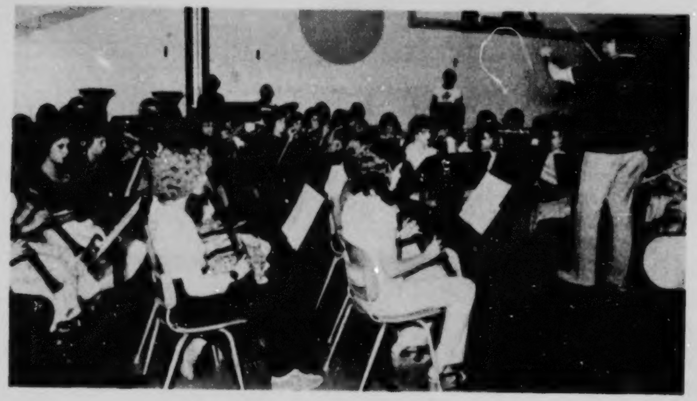
Brass and woodwind

- Note values: Play and count the following note values: quarter, half, whole notes; quarter note rests, count using the "1 e and a" system;
- Key signatures: Play short exercises involving three keys, depending on the instrument played (i.e., flute could have three short exercises in B♭, E♭, and F, while clarinet might use C, F, and G).
- Time signatures: $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, and C;

- Tone: Play a simple melody in a smooth and songlike manner;
- Etudes: Play études which incorporate many of the ideas in the above four items;
- Articulation: Tongue and slur quarter and half notes in various patterns;
- Scales: Play the B♭M scale from memory. It will vary depending on the instrument played, e.g., flute could play the B flat scale up and down, one count on each note or, clarinet could play the C scale up and down, one count on each note.

Drums

- Time signature: Play an exercise in a $\frac{4}{4}$ time signature with quarter and half notes and quarter rests. Flams should be incorporated as well;
- Etudes: Play études with flams, quarter, eighth and half notes, and half rests. Time signatures can be $\frac{3}{4}$, $\frac{2}{4}$, and $\frac{4}{4}$ or C;
- Technique: Play with multiple bounce and flam techniques.



Care of the Instrument

Students should be able to demonstrate an increasing ability in the care of the instrument. This includes proper assembly, disassembly, and maintenance as follows:

Brass

- Lubricate tuning and valve slides with vaseline or slide grease;
- Lubricate valves with valve oil (rotary valve oil for rotary valves);
- Lubricate the trombone slide with oil;
- Empty condensation from instrument after use;

(Run lukewarm water through the instrument periodically and dry thoroughly. DO NOT soak the instrument in the bathtub.)

Woodwind

- Wipe the instrument inside and outside after use;
- Lubricate the tenon corks and the saxophone neck cork with grease;
- Lubricate metal joints (flute, saxaphone) with graphite (pencil lead);
- Wash the mouthpiece in lukewarm water periodically;
- Visually check for disconnected springs and loose screws;
- Protect reeds by removing them, wiping them dry, and placing them in reed holders;
- Oil the bore of wooden instruments;

(Do not run water through any of the woodwind instruments.)

Understanding the Instrument

Students should be able to demonstrate an understanding of the instruments.

Brass

- Understand the basic principle of tone production.
- Know the valve or slide sequence (what each valve does).

Woodwind

- Understand the basic principle of tone production.
- Use a #2 reed (medium/hard) initially.
- Know the function of alternate keys (aid in finding additional keys).
- Know the function and adjustment of the end plug.

Language of Music

At the completion of Year 7, students should be able to write and verbalize musical signs, terms, and symbols.

- Note values: whole, half, dotted half, quarter and eighth notes and rests.
- Time signatures: $\genfrac{}{}{0pt}{}{2}{4}$, $\genfrac{}{}{0pt}{}{3}{4}$, $\genfrac{}{}{0pt}{}{4}{4}$, and C.
- Terms: scale, waltz, accompaniment, breath mark, chord.
- Key signatures: B♭ M concert.
- Grand staff: lines and spaces by name
  clef signs
  bar lines
  double bar
  measure
  leger lines
- Symbols: repeat ‖: :‖
  first and second endings ⌜1. ⌜2.
  D.C. al fine
  repeat measure 𝄎
- Conducting patterns: demonstrate and respond to the following conducting patterns: $\genfrac{}{}{0pt}{}{2}{4}$, $\genfrac{}{}{0pt}{}{3}{4}$, $\genfrac{}{}{0pt}{}{4}{4}$, and C
- Scales: B♭ concert;
  Structure of major scale in half and whole steps.
- Concert pitch: the relationship of each instrument to concert pitch.

Story of Music

In this section of the band route, students explore the historical context of the music repertoire played in class. Students should be aware of the stylistic features of the music they are playing in relation to other music of the same period.

The repertoire listed below is a representative list of music which can be studied and rehearsed by students in the Year 7 band program. Not all the music listed is suitable for performance, but materials should be selected from each period for all levels of performance.

TITLE	COMPOSER/ ARRANGER	PUBLISHER
BAROQUE		
Sleepers, Awake	Bach/Finalyson	Belwin-Mills
Little Baroque Suite	Arr. Gordon	Carl Fischer
Royal Fireworks Music, Excerpts	G. F. Handel/ Ostling	
Menuet	G. F. Handel/ Gordon	Carl Fischer
Chorale and Canon	Tallis/Kinyon	Alfred
CLASSICAL		
Hymn of Praise (Ave Verum)	Mozart/Toimage	Staff Music
Hymn of Brotherhood from Symphony No. 9	Beethoven/Tolmage	Staff Music
Salute to Mozart	Mozart/Kinyon	Belwin-Mills
ROMANTIC		
A Brahms Symphonette	Brahms/Ward	Studio PR
Harbanera from Carmen	Bizet/McLin	Belwin-Mills
Unfinished Symphony, Theme	Schubert/Johnson	Belwin-Mills
20TH CENTURY		
Little Prelude	W. Finlayson	Boosey & Hawkes
Cathedral Chimes	Sammy Nestico	Kendor Music
Sultan's Saber	James Ployhar	Belwin-Mills
Safari	James Ployhar	Belwin-Mills
Lyin' Eyes	Henley, Frey/ Stuart	Warner Bros.
Citadel March	Erickson	Belwin-Mills
Alexander's Ragtime Band	Berlin/Cofield	Hal Leonard
Camel Train	James Ployar	Belwin-Mills
Canadian Sunset	Heywood/ Warrington	Cimino
Mame	Herman/ Johnson	Hansen
Sounds of Silence	Simon/Balent	Big Bells
Raindrops Keep Falling On My Head	Bacharach/ Edmondson	Hansen
Fosterama	Foster/Kinyon	Alfred
Concert in the Park	Arr. Kinyon	Alfred
FOLK		
A-Roving	Arr. Ployhar	Belwin-Mills
Hava Nagila	Arr. Kinyon	Alfred
Home on the Range	Arr. Richards	Belwin-Mills
Londonderry Air	Arr. Ortone	Belwin-Mills

YEAR 8 OBJECTIVES

Performance Skills

In addition to Year 7 objectives, students should be able to demonstrate skill in playing and recognizing the following elements as they apply to brass and woodwind instruments and drums:

Brass and woodwind

- Note values: Count, play, and read quarter, half, whole and eighth notes and rests;
- Time signatures: Year 7 time signatures. Perform a slow $\frac{6}{8}$ time exercise along with a fast $\frac{6}{8}$, $\frac{3}{8}$ in three beats per measure;
- Key signature: Play short exercises involving various key signatures e.g., flute - A, F and C; trumpet - F, G and D;
- Articulation: Play eighth, quarter and half notes, with slurs in various patterns;
- Tone: Play exercises in a smooth and song-like manner with good breath support;
- Etudes: Play études with moving eighth note passages and various slur patterns;
- Scales: Play three scales from memory - E♭, F, and A♭ concert and Cm, Dm, Em concert;
- Pitch discrimination: m2 and chord structures applicable to repertoire.

Drums

- Rolls - five stroke and nine stroke;
- Counting rolls and flams;
- Paradiddle;
- Flamacue;
- Flamadiddle;
- Flam accents;
- An étude to contain a variety of the above.

Language of Music

In addition to the Year 7 objectives all students should be able to write and verbalize a knowledge of the following:

- Note values: eighth note and rest;
- Time signature: $\frac{3}{8}$, fast $\frac{6}{8}$, slow $\frac{6}{8}$, and ¢;
- Terms: staccato, interval, unison, melody, soft, moderately soft, moderately loud, andante, allegro;
- Symbols: tie ⌒
  slur ⌒
  fermata 𝄐
  accent >
- Key signatures: E♭ M, FM and A♭ M.

Story of Music

The repertoire listed below is a representative list of music which can be studied and rehearsed by students in the Year 8 band program. Not all of the music listed is suitable for performance, but material should be selected from each period for performance.

TITLE	COMPOSER/ ARRANGER	PUBLISHER
RENAISSANCE		
Pange Lingua	L. Conley (transcribed)	Studio PR
BAROQUE		
Airs from the Theatre	Purcell/Gordon	Shapiro/Bernstein
Song of Victory from King Arthur	Purcell/Gordon	Bourne
Galliard and Courante	Frescobaldi/Johnson	Rubank, Inc.
March from Scipio	Handel/Ployhar	Belwin-Mills
Bourée	Bach/Forsblad, Livingston	Hal Leonard
Sarabande	Handel/Gingery	William Allen
Courtly Dance	Praetorius/Kinyon	Alfred
Bach's Top	Bach/Forsblad	Hal Leonard
Fugue	Handel/Schaeffer	Belwin-Mills
CLASSICAL		
Andantino	Mozart/Phillips	Wynn Music
Menuetto and Trio from Symphony No. 36 in C	Mozart/Beeler	Rubank
Air and Alleluia	Mozart/Kinyon	Alfred
Minuet and March	Mozart/Kinyon	Alfred

TITLE	COMPOSER/ ARRANGER	PUBLISHER
ROMANTIC		
Three Mendelssohn Chorales	Mendelssohn/ Gordon	Bourne
Alleluia from Christmas Oratorio	Saint-Saens/ Stouffer	Belwin-Mills
Great Gate of Kiev	Moussorgsky/ Eyman	Belwin-Mills
Theme from Brahms' Symphony No. 1	Brahms/Kinyon	Alfred
Theme from Sechs Kinderstucke	Mendelssohn/ Mitchell	Barnhouse
Evening Prayer (Hansel & Gretel)	Humperdinck/ Johnson	Belwin-Mills
CONTEMPORARY		
Danish Patrol	Britten/Barnes	Shapiro/ Bernstein
Two Pieces from Summer Day Suite	Prokofiev/Parker	Leeds
Prelude and March	Frackenpohl	Shawnee Press
Gettysburg	Osterling	Jenson
Festive Overture	Giovannini	Charter
Symphonette for Band	Erickson	Bourne
Flutes a la Rag	O'Reilly	Alfred
Russian Sailor's Dance	Glière/Johnson	Belwin-Mills
Australian Rhapsody	Osterling	Belwin-Mills
Black and White	Arkin, Robinson /Cofield	Hal Leonard
Modal Overture	O'Reilly	Alfred
Overture in Blue	Kinyon	Alfred
Disco-tinued	Adams	Studio PR
Idyllwild Fantasy	O'Reilly	Alfred
Chalumeau	O'Reilly	Alfred
La Bamboozlée	Rizzo	Warner
Got the Spirit	Balent	Warner

TITLE	COMPOSER/ ARRANGER	PUBLISHER
FOLK		
Lullaby for Band	Kinyon	Alfred
Old English Suite	Arr. Sebesky	Studio PR
March of the Irish Guard (Boys of Wexford)	Ployhar	Carl Fischer
English Hunting Song (Traditional)	Arr. Kinyon	Alfred
Early American Hymn (Amazing Grace)	Arr. Bergen	Hal Leonard
Simple Gifts (Shaker Folk Melody)	Tyler	Alfred
Meadowlands (folk song)	Jones	Studio PR

YEAR 9 OBJECTIVES

Performance Skills

In addition to Years 7 and 8 objectives, students should be able to demonstrate skill in playing and recognizing the following elements as they apply to brass and woodwind instruments and drums:

Brass and woodwind

- Note values: Play and read a series of measures using triplet patterns, eighth and sixteenth notes and syncopated figures;
- Time signatures: Years 7 and 8 time signatures and add $\frac{5}{4}$;
- Key signatures: Play A♭, D♭ and C concert exercises, sharps, flats and naturals, and repeated accidentals within a measure;
- Articulation: Play an exercise of eighth notes with various articulation patterns;
- Tone: Play a melody in a song-like and smooth manner with proper breath support;
- Etudes: Use the various techniques listed above;
- Scales: e.g., G, D, D♭ and C concert and relative minors.

Drums

- Open and closed long roll;
- Flam tap;
- Ruff;
- Double paradiddle;
- Scales from the C instruments on mallet instruments.

Language of Music

In addition to those studied in the first two years, students should be familiar with the following terms and symbols:

- Terms: grave, largo, lento, andante, andantino, moderato, allegro, presto, cadenza, coda, dolce, embouchure, legato, marcato, simile, syncopation, crescendo, diminuendo, decrescendo, morendo, ritardando, rallentando, accelerando, a tempo, sustained;
- Symbols:

fortissimo	ff
sforzando	sfz
da capo	D.C.
D.S. skip to coda	𝄋
double sharp	×
double flat	♭♭

Story of Music

The following repertoire is a representative list of music which can be studied and rehearsed by students in the Year 9 band program. Not all of the music listed is suitable for performance, but material should be selected from each period for all levels of performance.

TITLE	COMPOSER/ ARRANGER	PUBLISHER
BAROQUE		
Two Marches for Band	Bach, Beethoven /Erickson	Bourne
Passacaglia and Fugue	Clementi/Johnson	Carl Fischer
Baroque Suite	Kirnberger/ Osterling	Ludwig Music

TITLE	COMPOSER/ ARRANGER	PUBLISHER
BAROQUE		
Air and March	Purcell/Gordon	Bourne
Baroque Suite	Handel/Ford	Belwin-Mills
Bourée	Bach/Forsblad, Livingston	Hal Leonard
Jesu, Joy of Man's Desiring	Bach/Ployhar	Wynn Music
Largo and Bourée	Handel/Lynd	Barnhouse
A Mighty Fortress is Our God	Luther/Ployhar	Hal Leonard
Two Handel Miniatures	Handel/Balent	Studio PR
Divertimento	Rameau/Kirk	Belwin-Mills
CLASSICAL		
Classic Motet	Zingarelli/ Hastings	Alfred
Good Daughter Overture	Piccinni/ Osterling	Ludwig Music
Little Classic Suite	Howard/Akers	Carl Fischer
Fireworks Music	Handel/Gordon	Shapiro, Bernstein
Glorious Things of Thee are Spoken	Haydn/Ployhar	Schmitt Music
ROMANTIC		
Hymn of Praise	Bruckner/Gordon	Carl Fischer
Pie Jesu from Requiem	Fauré/Friedman	Shawnee
Dances (Theme) from Polovetsian	Borodin/ Cacavas	Bourne

TITLE	COMPOSER/ ARRANGER	PUBLISHER
CONTEMPORARY		
Diversion	Grundman	Southern Music
Jolly Cobbler	Osterling	Ludwig Music
Festive Winds	Erickson	Summit
Andante e Presto	Forsblad	Hal Leonard
Balladair	Erickson	Bourne
Religioso	Nelhybel	Alfred
Première Passacaglia	Spears	Cole
Regalia	O'Reilly	Alfred
Passacaglia E♭	Frank	Bourne
Suite in Minor Mode	Kabalevsky/Oliver, Siekman	Belwin-Mills
Gavotte Opus 12 No. 2	Prokofiev/Gordon	Alfred
Le Sabre	Osterling	Jenson
Bandology	Osterling	Carl Fischer
Dramatic Overture	Mueller	Lake State Publication
Glorious Things of Thee are Spoken	Haydn/Ployhar	Schmitt
Pageantry Overture	Edmondson	Barnhouse
Pentland Hills March	Capt. J. H. Howe	Southern Music

III. PROGRAM ORGANIZATION AND IMPLEMENTATION

Starting a band program[1]

Recruitment

In order to have a successful program, one must recruit students with talent and who are interested in the band into the beginning class. A good recruiting procedure should:

- offer all students the opportunity to participate;
- determine the aptitude of interested students;
- allow students some freedom to choose their own instrument;
- encourage continued participation;
- inform parents of their role in the program;
- help guide families in securing quality instruments;
- publicize in the school and community at the time of introduction.

It is important to arouse interest in the band program by using public relations techniques such as the following:

- show films;
- distribute flyers;
- hold instrument demonstrations;
- set up displays from music stores;
- give concerts.

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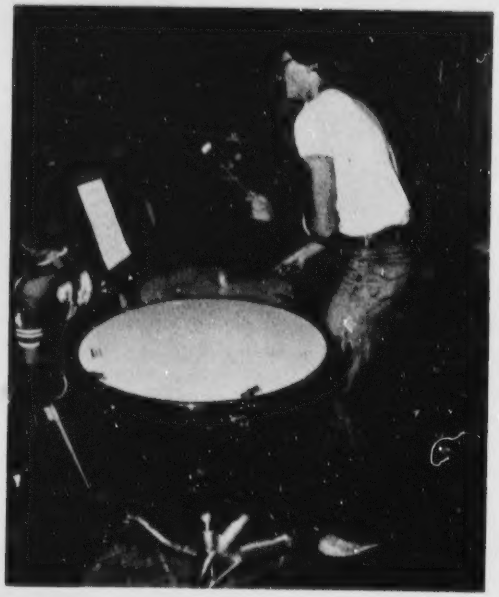
[1] ASBDA. A Reference Book For School Band Directors; Curriculum Guide. Pittsburgh: Volkwein, 1973. p. 26.



Clinic

Once the interest in the program has been kindled, the next step is to organize a clinic for parents and students. This event should take place in May or June in preparation for the coming year. Elementary schools should be contacted and classes should be visited by the band director. At this time the instruments may be introduced and a letter could be given to the students explaining the instrumental program, the scheduling of the clinic and the registration procedure.

At the clinic the instruments should be demonstrated and their availability and cost should be outlined. Students and parents should be counselled as to which instrument is most suitable for them.

IV. RESOURCE MATERIALS

Suggested Texts

McGehee, Thomasine. People and Music. Boston: Allyn and Bacon, 1973.

Method Books

Buehlman, Barbara and Ken Whitcomb. Sessions in Sound (Books I, II, III). Dayton: Heritage Music, 1976.

Ployhar, James. Band Today (Parts I, II, III). Melville: Belwin-Mills, 1977.

Weber, Fred. First Division Band Method (Parts I, II, III). Melville: Belwin-Mills, 1962.

Studies and Support Materials

Lass and Fred Weber. Fun with Fundamentals. Melville: Belwin-Mills, 1966.

Ployhar, James. I Recommend. Phoenix: Douglas, 1972.

Ployhar, James. Technic Today (Books I and II). Melville: Belwin-Mills.

Schmitt. Scale Etudes. Minneapolis: Hall and McCreary, 1963.

Additional Texts

Feldstein, S. and O'Reilly, J. Alfred's New Band Method. Port Washington: Alfred, 1973.

Jenson. Learning Unlimited. Milwaukee: Hal Leonard, 1975.

Kinyon, J. Basic Training Course (Books I and II). Alfred.

Teacher References

Bessom, M. et al. Teaching Music in Today's Secondary Schools. New York: Holt Rinehart and Winston, 1974.

Gaines, J. Approaches to Public Relations for the Music Educator. Washington: Music Educators, 1968.

Green. The Modern Conductor 2nd ed. Englewood Cliffs: Prentice-Hall, 1969.

House, Robert W. Administration in Music Education. Englewood Cliffs: Prentice-Hall, 1973.

Janowski, Paul and Frances Janowski. Accelerated Programs for the Gifted Music Students. Englewo[illegible] Cliffs: Prentice-Hall, 1975.

Kahn, Emil. Elements of Conducting. Boston: Schirmer, 1975.

Klotman. The School Music Administrator and Supervisor. Englewood Cliffs: Prentice-Hall, 1973.

McCabe et al. The ASBDA Curriculum Guide. Pittsburgh: Volkwein, 1973.

Neidig, Kenneth. Music Directors Complete Handbook of Forms. Englewood Cliffs: Prentice-Hall, 1973.

Rudolf, Max. The Grammer of Conducting. Boston: Schirmer, 1969.

Selmer. Library of Band Directors' Aids. Elkhart: Selmer, 1966.

Weerts, Richard. Handbook of Rehearsal Techniques for the High School Band. Englewood Cliffs: Prentice-Hall, 1976.

Periodicals

Neidig, Kenneth. Instrumentalist. Instrumentalist Co., 1418 Lake Street, Evanston, Illinois. 60204.

CHORAL - SCOPE AND SEQUENCE

YEAR 7

TONE PRODUCTION

The student should be able to:

Demonstrate:

- a full resonant tone with proper breath control, mouth-formation;
- a series of vocal warm-ups;
- proper singing posture;
- the difference between a head voice and a chest voice;
- the difference between the changed and the unchanged voice;
- an understanding of what constitutes good choral balance and blend.

TECHNIQUE

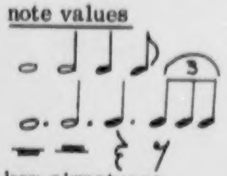
Sing:

- major and natural minor scales in tune;
- intervals of major and minor thirds, perfect fifths, unisons, and octaves;
- echo - sing patterns of 6-8 notes in length;
- simple 2-part exercises.

MUSICIANSHIP

Read, sing and write:

- note values



- key signatures
  Mostly step wise melodies in the keys of C, G and F major;
- time signatures
  $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ and C
- scales
  C, G and F major.

TERMINOLOGY

Understand:

- voice ranges and voicings. (alto, soprano, tenor and bass);
- terms
  part singing, range unison, tessitura, harmony, a cappella, accompanied, tone, scale, register, chord, fine, D. C. al fine, allegro, andante, slur, moderato, diction, projection, falsetto, anatomical terms (i.e., larynx, vocal chords, diaphragm);
- symbols
  accent >
  first endings 1.
  second endings 2.
  tie ⌒
  slur ⌒
  staccato
  sharp ♯
  flat ♭
  natural ♮

STORY OF MUSIC

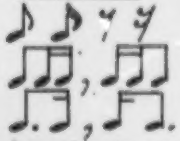
Understand:

- the historical context of the choral repertoire studied;
- the stylistic features of the music in relation to other music of the same period.

CHORAL - SCOPE AND SEQUENCE

YEAR 8

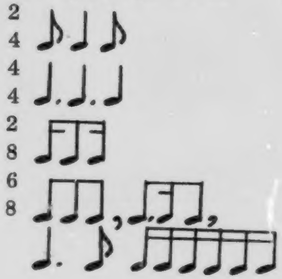
The student should be able to:

TONE PRODUCTION	TECHNIQUE	MUSICIANSHIP	TERMINOLOGY	STORY OF MUSIC
Demonstrate:	Sing:	Read, sing and write:	Understand:	Understand:
. high forward resonance using nasal consonants in descending scales; . competency in focusing projecting, and making a smooth changeover at the break in the voice.	. different forms of minor scales; . major and minor 2nds, 6ths and perfect 4ths; . echo - sing longer patterns using simple and compound time; . 3-part exercises and more difficult 2-part exercises.	. note values  . key signatures D, B , E, A, Am. . time signatures 6 and compound time 8 and ¢ . clefs Bass clef notes.	. terms song, lied, ballad, oratorio, opera, cantata, musical, solo, duet, trio, ensemble, largo, allegretto, cantabile, belcanto, rubato, sforzando, coda; . symbols sforzando sfz coda 𝄌	. the historical context of the choral repertoire studied; . the stylistic features of the music in relation to other music of the same period.

CHORAL - SCOPE AND SEQUENCE

YEAR 9

The student should be able to:

TONE PRODUCTION	TECHNIQUE	MUSICIANSHIP	TERMINOLOGY	STORY OF MUSIC
Demonstrate:	Recognize:	Read, sing and write:	Understand:	Understand:
. an understanding of the choral use of different choral tones for different styles and periods of music.	. other modes (e.g., Dorian, pentatonic); . other scales (e.g., Dorian, pentatonic, chromatic, whole tone); . other intervals (e.g., diminished, augmented).	. note values: syncopated patterns  . key signatures: C, G, F, D, B♭, A, E and A♭, major A, E, D, B and G minor. . time signatures: 7, 5, 9, 12 8 4 8 8	. terms: polyphonic, homophonic, antiphonal, chorale, recitative, aria, gregorian chant, coloratura, lyric, sprechstimme, strophic, through-composed, presto, ritardando, a tempo and rallentando; . symbols ritardendo - rit. rallentando - rall.	. the historical context of the choral repertoire studied; . the stylistic features of the music in relation to other music of the same period.

CHORAL ROUTE

I. RATIONALE

Since the beginning of time, people have used the singing voice as an expressive tool. Through the ages, many different styles of singing have emerged and continue to be used in different combinations.

A school choral program should reflect this tradition. It should offer students opportunities to develop both cognitively through reading skills and trained hearing, and affectively through the refinement of feeling and interpretation.

II. COURSE CONTENT - OBJECTIVES

YEAR 7 OBJECTIVES

Performance Skills

Sight singing

Students should be able to sight sing simple melodies of 4-8 bars with mainly step wise progression using:

- eighth, quarter, half and whole notes and rests;
- ties and dots;
- tempo markings and appropriate vocabulary (see Language of Music);
- the keys of C, G, and F major;
- time signatures including $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, and C

Ear training

Students should be able to:

- sing major and natural minor scales in tune;
- sing intervals of major and minor thirds, perfect fifths, unisons, and octaves;
- echo sign patterns of 6-8 notes in length with the teacher;
- sing simple, 2-part exercises (see An Introduction to Sight Singing by Arkis and Schuckman).

Voice production and training

Students should be able to:

- produce a full resonant tone with proper breath-control, mouth formation and resonance cavities;
- differentiate between a head tone and a chest tone;
- understand what constitutes good singing posture;
- be familiar with a procedure of vocal warm-ups and understand their value.
- know the difference between the changed and unchanged voice;
- understand what constitutes good choral balance and blend.

Language of Music

Students should be able to write and otherwise demonstrate knowledge of the following:

- Notes: eighth, quarter, half, whole, dotted whole, dotted half, dotted quarter, and triplet;
- Rests: eighth, quarter, half, whole, dotted whole, dotted half, and dotted quarter;
- Time signatures: $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, and C;

- Key signatures: C, G, and F major with appropriate flats, sharps, and naturals;
- Vocabulary:
  - Understand the different voicings and their approximate ranges; soprano, alto, tenor, and bass;
  - Musical: part singing, unison, tessitura, harmony, a cappella, accompanied, tone, scale, register, chord, Fine, D.C. al Fine, first and second endings, allegro, andante, slur, moderato, staccato, marcato, accent, diction, projection, falsetto;
- Anatomical: larynx, vocal chords, diaphragm, head voice, chest voice.

Story of Music

Refer to pages 31-35.

YEAR 8 OBJECTIVES

Performance Skills

Sight singing

In addition to Year 7 objectives, the students should be able to sing simple folk songs and melodies using:

- whole, half, quarter, (including dotted notes), eighths and sixteenths respective rests;
- appropriate vocabulary (see Language of Music and Vocabulary);
- key signatures of C, G, F, D, and B majors and A minor;
- time signatures of $\frac{6}{8}$, and ¢;
- notes written in the bass clef.

Ear training

In addition to Year 7 objectives, students should be able to:

- sing different forms of minor scales;
- sing major and minor 2nds, 6ths, and perfect 4ths;
- echo sing, with the teacher, longer and more challenging patterns using both simple and compound time;
- sing 3-part singing exercises and more difficult 2-part exercises.

Voice production and training

In addition to Year 7 objectives, students should be able to:

- develop high forward resonance using nasal consonants, M, N, and NG, in descending scales with special emphasis on awkward vowel sounds (such as EE);
- increase competency in focusing, projecting, and making a smooth changeover at the break in voice.

Language of Music

In addition to Year 7 objectives, the student should be able to write melodies using:

- the notes of the bass clef;
- key signatures up to four sharps and four flats;
- compound time;
- double sharps, flats, and naturals.

The student should also be able to recognize the following types of choral repertoire and know the meaning of the following terms:

- choral repertoire: song, lied, ballad, oratorio, opera, cantata, musical, solo, duet, trio, ensemble;
- musical terms: largo, allegretto, cantabile, bel-canto, rubato, sforzando, and coda.

Story of Music

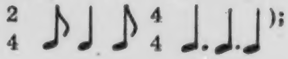
Refer to pages 31-35.

YEAR 9 OBJECTIVES

Performance Skills

Sight singing

In addition to Year 8 objectives, students should be able to sing simple folk songs and melodies in the treble and bass clefs using:

- syncopation (e.g., );
- appropriate vocabulary (see Language of Music);
- Key signatures C, G, F, D, B♭, A, E, E♭, and A♭ majors and A, E, D, B and G minor;
- Time signatures of $\frac{7}{8}$, $\frac{5}{4}$, $\frac{9}{8}$, and $\frac{12}{8}$.

Ear Training

Students should be able to:

- recognize Dorian and pentatonic modes;
- recognize chromatic and whole tone scales;
- recognize dimished and augmented intervals.

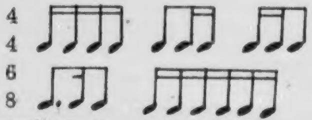
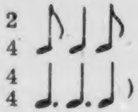
Voice production and training

Students should be able to:

- understand the differences in choral tone desired according to the style and period of music performed.

Language of Music

In addition to Year 8 objectives, students should be able to write and demonstrate knowledge of the following:

- Rhythm patterns: 
  and various similar patterns;
- Key signatures of C, G, F, D, B♭, A, E♭ and A♭ majors and A, E, D, B, and G minors;
- Various syncopated patterns (e.g., ).

- Vocabulary:
  - polyphonic, homophonic, antiphonal, chorale, recitative, aria, Gregorian chant, coloratura, lyric, sprechstimme, strophic, through composed, presto, ritardando, a tempo and rallentando.

Story of Music

In this section, students will explore the historical context of the music repertoire sung in the choral class focusing on the story of western music from 1550 to the present day. By isolating some of the salient stylistic features and giving examples of choral works which use or exploit those features, it is hoped that students will gain a practical insight into what makes each style unique.

Although the following listing is by no means complete, it provides examples of the stylistic features of each era.

SA - soprano, alto
SSA - soprano 1 & 2, alto
SAB - soprano, alto, bass
SATB - soprano, alto, tenor, bass

TITLE	COMPOSER/ ARRANGER	SOURCE/ PUBLISHER
RENAISSANCE		
Points of imitation		
Non Nobis, Domine (M - SSA)	W. Byrd	Silver Burdett 8
Leave Now My Eyes (M - SA)	Morley	Silver Burdett 8
Tallis' Cannon (E - SA)	Tallis	Exploring Music 7 Arvlion Choral Series
Use of melisma		
Go Ye, My Canzonets (M - SA)	Morley	Silver Burdett 7
Renaissance style		
Madrigal (M - SA)	Robert Fleming	Waterloo
Come Let Us Start a Joyful Song (D - SSA)	Hassler/Greyson	Marks
Lullaby (D - SSA)	Byrd/Greyson	Bourne
Come, Sing This Round With Me (M - SAB)	Martini/Greyson	Bourne
Dancing and Springing (MD - SAB)	Hassler/Harris	Pro Art
BAROQUE		
Use of two or more independent parts (polyphony)		
Hear Me O Lord (M - SA)	Schutz	Capella Music
Fugue (E - SA)	Fux	Making Music Your Own 7
Ornate melodies		
To the Inn (D-SATB)	Bach	Spectrum of Music (The Choral Sound)
Come Let Us to the Bagpipe Sound (E - U)	J. S. Bach/ M. Diack	Fanfare I
Lovely Peace (M - SA)	Handel	Edwin Ashdown
Terraced dynamics		
Hey Derry, Down Derry (D - SSA)	Bach/Diack/ Baker	Fanfare II
Use of homophonic style in chorales		
Now Thank We All Our God (M - SATB)	Bach	Making Music Your Own 8

CHORAL ROUTE

TITLE	COMPOSER/ ARRANGER	SOURCE/ PUBLISHER
Emphasis on religious music		
Jesus Joy of Man's Desire (M - U)	Bach	Spratt Music Publishers
He Shall Feed His Flock (M - U)	Handel	Fanfare I
Influence of Dance styles		
Come See Where Golden Hearted Spring (E - U - SSA)	Handel	Oxford University Press
Imitations of Baroque styles		
Sing a Song of Six Pence (E - SA)	M. Diack	Boosey & Hawkes
Bless The Lord, My Soul (E - SA)	Bach/Hopson	Flammer
CLASSICAL		
Balance/symmetry		
Joyful, Joyful, We Adore Thee (M - SATB)	Beethoven	Fanfare I
Simple chords		
Sleep My Princess (E - U)	Mozart	Allans
Mainly homophonic		
Spinning Song (M - SA)	Haydn; Arranger L. H. Davies	Oxford Choral
A Little Pastoral (M - SA)	Beethoven; Arranger S. Northcote	The Elkin Classical Choral Library
Choral St. Antonii (M - SA)	Haydn	Making Music Your Own 7

TITLE	COMPOSER/ ARRANGER	SOURCE/ PUBLISHER
Light texture		
Peter, Peter (M - SATB)	Mozart	Enoch Choral Series
Well-defined phrases		
A Little Pastoral (M - SA)	Beethoven; Arranger S. Northcote	The Elkin Classical Choral Library
Strategy (E - U)	Haydn	Making Music Your Own 7
The Heavens Are Telling (MD - U - SAB)	Beethoven	E. C. Schirmer
Emphasis on ordinary people		
Figaro and Suzanna (D)	Mozart	Novello
Strategy (E - U)	Haydn	Making Music Your Own 7
In the style of classical era		
Hey Diddle Diddle (M - SA)	H. Hopson	Shawnee
Hallelujah (M - SSA - SAB)	Telemann/Ehret	Harold Flammer
ROMANTIC		
Interesting chords: chromaticism		
One Tone (E - U)	Cornelius	Exploring Music 7, Silver Burdett
The Trout (E - U)	Schubert	Fanfare II
Interest in the grotesque		
Erlking	Schubert	

CHORAL ROUTE

TITLE	COMPOSER/ ARRANGER	SOURCE/ PUBLISHER
Supernatural, death sadness, religion		
Solveig's Song (D - U)	Grieg	Fanfare II
The Lord is My Shepherd (MD - SA)	Schubert	Novello
Accompaniment of equal importance		
The Linden Tree (M - U)	Schubert	Making Music Your Own 8
Interest in one's country (nationalism)		
O Mighty Land (M - SATB)	Sibelius	Fanfare II
Syntheses of art, music, and drama (opera/music-drama)		
Toreador Song (M - SAB)	Bizet	Fanfare II
Romance/war		
Lied (E - SAB)	Brahms	Silver Burdett 8
The Quiet Serenade (M - SA)	Schubert	Elkin
Two Grenadiers (M - U)	Schumann	E. C. Schirmer
Kyrie from Mass in G Major (MD - SSA)	Schubert	Marks
The Snow (D - SSA)	Elgar	Novello
The Nightingale (D - SSA)	Butler	Heritage
SERIOUS/20TH CENTURY		
May (M - U)	Britten	Fanfare II
Let's Make an Opera (M)	Britten	Boosey & Hawkes
Bread Baking (D - SA)	Bartok	Winthrop

TITLE	COMPOSER/ ARRANGER	SOURCE/ PUBLISHER
Orpheus with His Lute (M - U - SA)	V. Williams	Oxford
The Slumber Song (E - SA)	W. H. Belyea	Frederick Harris
Cradle Song (M - U)	Helyer	Novello
Sea Moods (E - U)	Tyson	E. C. Schirmer
The Ship of Rio (three 2-part songs) (E - SSA)	Britten	Oxford
Bach-a-Rock! (M - SA)	Bach/Artman	Hal Leonard
Bourée for Bach (D - SSA)	Bach/Williams	Sam Fox
Lovers Love the Spring (D - SSA)	Frackenpohl	Marks
POPULAR/20TH CENTURY		
Popular		
Child Song (E - U)	Neil Diamond	Alfreds/Exploring Music 3
It's a Beautiful Day (E - SA)	Besig	Shawnee
The Bells Rang (E - U)	Hoffman	Silver Burdett 8
Moon River	Henry Mancini/ Warnick	Famous Music
Killing Me Softly with His Song (M - SSA)	Fox/Metis	Big 3
Evergreen (MD - SSA - SA)	Streisand/Jessie	Warner Brothers
You Needed Me (M - SSA)	Murray/Lojeski	Hal Leonard
I Believe (MD - SSA)	Drake et al/Ades	Shawnee
The Long and Winding Road (M-SSA)	Lennon and McCartney/Metis	Warner Brothers

CHORAL ROUTE

TITLE	COMPOSER/ ARRANGER	SOURCE/ PUBLISHER
Before I Close My Eyes (E - SSA - SAB)	Harte	MacAfee Music
Fly Like an Eagle (E - SAB)	Arranger Nowak	Big Bells
It's a Musical World (M - SSA)	Bricusse/Coates	Shawnee
I Feel Love (from Benji) (M - SAB)	Box/Hyde	Shawnee
Jazz		
Sometime Ago (D - U)	Chick Corea	Warner Brothers
Swing Canon (M - 2-part)	Freeburg	Silver Burdett 8
Dixieland Singout (MD - SATB)	Hoffman	Silver Burdett 8
Breezy Bach (Air from "Suite No. 3 in D") (MD - SSA)	Bach/Williams	Sam Fox
Folk		
The Turtle Dove (M - U)	England	Silver Burdett 7
Scarborough Fair (E - U)	England	Silver Burdett 7
The Hawaiian Wedding Song (D - SSA)	King/Kerr	MCA Music
Early One Morning (E - SS)	England	Novello
It Is a Good Thing To Give Thanks (M - SA)		Concordia
The Blue Bell of Scotland (E - SA)	Arranger Dunhill	Arnold
Danny Boy (D - SSA)	Ireland; Arranger Weatherly	Boosey & Hawkes
Barbara Allan	England; Arranger Ager	Boosey & Hawkes
Elijah Rock (MD - SSA)	U.S.A.; Arranger Hairston	Schumann Music

TITLE	COMPOSER/ ARRANGER	SOURCE/ PUBLISHER
Shortnin' Bread (M - SA)	U.S.A.; Arranger Van Leaman	Mills
Water Come a Me Eye (M - SAB)	Arranger Ehret	Skidmore Music
Blowin' in the Wind (M - SSA - SA)	Dylan/Fortune	Warner Brothers
Somebody's Knockin at Your Door (M - SSA)	Arranger Barthelson	E. C. Schirmer
I Know Where I'm Goin' (M - SSA)	Arranger Noble	Boosey & Hawkes
Cindy (E - SA)	Arranger Ehret	Theodore Presser
Everytime I Feel the Spirit (M - SSA)	Arranger Williamson	Hal Leonard
Three Hungarian Folk Songs (E - SS)	Lloyd/Seiker	Boosey & Hawkes
Sundown (E - SA)	Gordon Lightfoot/ Shay	Warner Brothers
Country/western		
Green, Green Grass of Home (E - SAB)	Curly Putman; Arranger B.A.R.	Exploring Music 7
Musicals		
Wells Fargo Wagon from The Music Man (M - SATB)	Wilson	MMYO 8
Pick a Little, Talk a Little and Goodnight Ladies from The Music Man (E - SATB)	Wilson/Malone	MMYO 8
Aquarius/Let The Sun Shine In from Hair (M - SATB)	MacDermot/Galt	Exploring Music 7
choral selections from Fiddler on the Roof (MD - SA)	Arranger Leydo	Hansen

TITLE	COMPOSER/ ARRANGER	SOURCE/ PUBLISHER
choral selections from Oliver (MD)	Arranger Metis	TRO
The Impossible Dream from Man of La Mancha (D - SSA)	Leigh	Fox
It Might As Well Be Spring from South Pacific (D - SSA)	Rodgers	Williamson
Edelweiss from Sound of Music (D - SATB)	Rodgers	Williamson
People from Funny Girl (MD - SA)	Styne	Chappell
Tonight from West Side Story (M - SSA)	Bernstein/ Stickles	E. C. Schirmer
Send in the Clowns from A Little Night Music (M - SSA)	Sondheim/Beadell	Revelation Music
Tomorrow from Annie (M - SSA)	Strouse/Simeone	Hansen
Try to Remember (The Fantasticks) (M - SAB)	Schmidt/Anderson	Chappell
songs from The Wiz . Everybody Rejoice . I Believe . Home . Ease on Down the Road (M - SSA)	Smalls/Hayward	Shawnee
Aleatoric/improvised		
Zodiac (M - SA)	Konowitz	Alfred
Growing up Free (M - SA)	Konowitz	Alfred
Three Instant Operas (M)	Oliver	Novello

III. PROGRAM ORGANIZATION AND IMPLEMENTATION

Starting a Program

- Motivate interest by inviting other choirs to perform at the school.
- Be receptive to the students' needs and interests in choosing repertoire.
- Promote the program within the student body through publicity and speaking to students and teachers.
- Secure the approval and support of the administration and the community (e.g., make a presentation at the P.T.A. meeting).

Developing a Program

- Develop positive student self-image by providing encouragement in the beginning stages.
- Exchange concerts with other choirs.
- Invite guest clinicians to work with your choir.
- Be receptive to the students' attitudes.
- Do not let an elitist attitude develop among the group members.
- Plan to perform for the student body as soon as possible.
- Enter festivals and competitions.
- Recruit new members by having members bring a friend.
- Seek out performance opportunities related to the school program.

Rehearsal Guidelines

1. Auditions and voice testing

The choral program should be both elective and selective.

Test goals should be determined by the nature of the group, the general level of abilities, and the time available for testing.

Testing helps the teacher gain information about the pupil's needs and helps determine his/her voice quality and placement.

Testing may include the following components: range, voice quality, musicianship, reading ability, attitudes, and interests.

2. Warm-ups

(a) Physical

- Bouncing on the balls of the feet while making straight thrusts with the arms stretches the muscles in the upper trunk.
- Raising the arms over the head also stretches the muscles in the trunk area. While the arms are raised, have the singers exhale and inhale twice at moderate speed (any faster and they may become light-headed).
- Bending at the waist and swinging the arms from side to side like a pendulum stretches the waist and back muscles.
- Doing shallow knee bends (going only halfway down) or reaching as high as possible and then bending to touch the knees with the fingertips exercises the waist and the diaphragm muscles.
- Placing the heels of the hands together and pushing works on the chest muscles. Hooking the fingers together and pulling or jerking does the same thing.
- An exercise that does not help the muscles as much as it causes giggling and conversation is to have everyone turn to the right and rub the neck and shoulder muscles of the person who is standing in front of them. Have them turn 180 degrees and do the same thing. This will work in any rehearsal, but it is particularly valuable when the singers have an afternoon rehearsal after a day of classes.

(b) Vocal

The vocal warm-ups on page 37 work on different areas such as muscular awakening, vowel consistency, and intonation. All exercises should be moved up and down by either half steps or major seconds throughout the range of the class.

You will notice that "me" appears as an initiator for many of the exercises. The purpose is to establish a forward resonant sound. The "m" is formed around in "ah" shape with the lips gently touching. No pressure is to be relayed to the throat. The tip of the tongue rests against the base of the lower teeth. The consonant is sung, not spoken, and the "e" is produced with as much vertical stretch in the mouth as possible. Listen for the short "i" sound that will attempt to infiltrate the "e" in some middle registers and almost all upper registers. Keep the focus of sound as far forward as possible and achieve warmth by establishing the tall "ah" shape behind all vowels.

The "a" sound is achieved by retention of an almost "e" mouth shape and thinking the "a".

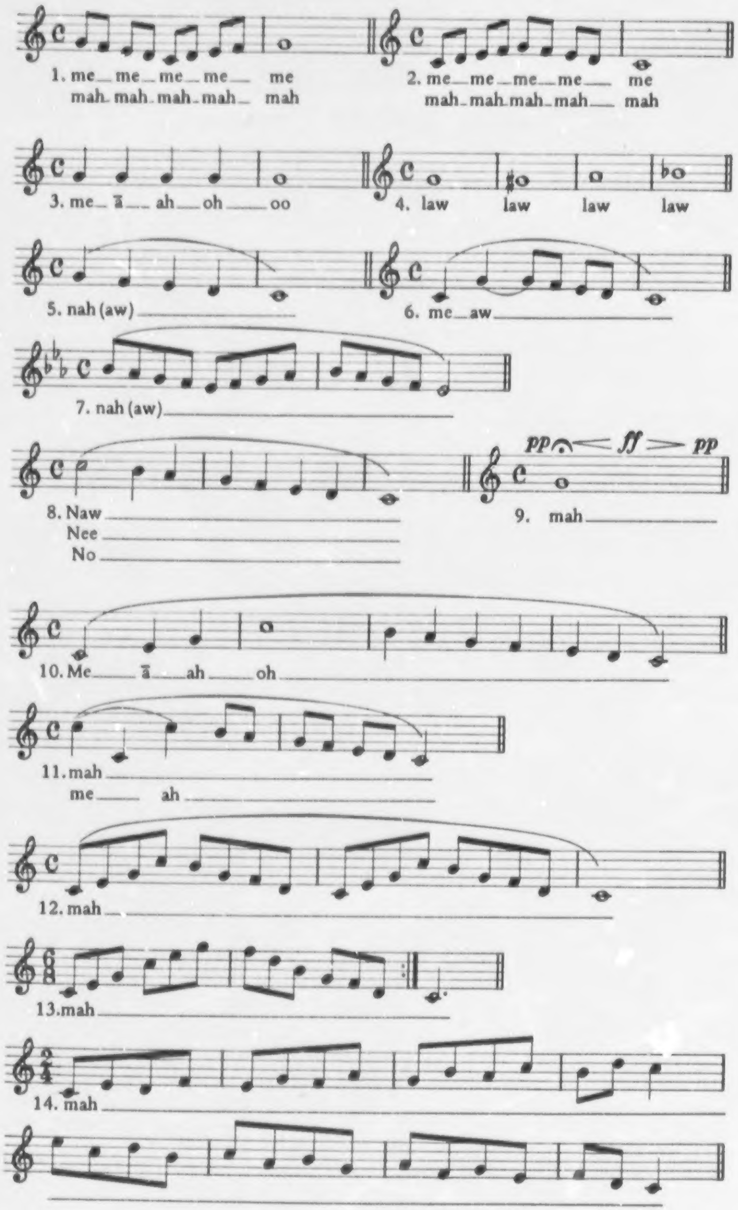
The thought of "a" will impose just enough involuntary change in the "e" vowel to make the correct sound.

Be careful of vowel distortion in the extreme ranges of any voice. Build all vowel sounds with the tall "ah" as their maintained foundation.

Do not try to use more than three or four exercises per lesson. Begin with those which cover a limited range and emphasize the C to C vocal development of the young singers, with the exception of alto tenor boys' voices. In their case, G below middle C to G above middle C may be more appropriate.

The following exercises are reproduced from the book The High School Vocal Music Program, by Wayne R. Jipson, 1972, by Parker Publishing Company, Inc., Nyack, New York 10994, courtesy of the publisher.

Voice - Builders


1. me_me_me_me_ me
mah_mah_mah_mah_ mah
2. me_me_me_me_ me
mah_mah_mah_mah_ mah
3. me_ ā_ ah_ oh_ oo
4. law law law law
5. nah (aw)
6. me_aw
7. nah (aw)
8. Naw
Nee
No
pp < ff > pp
9. mah
10. Me_ ā_ ah_ oh
11. mah
me_ ah
12. mah
13. mah
14. mah

3. Rehearsal procedure

- Open every rehearsal with warm-ups.
- Invent warm-ups which are built on vocal problems encountered in the repertoire.
- Change singing posture during rehearsal from sitting to standing.
- Pace the rehearsal so that it moves quickly. Do not spend too much time on any one passage.
- Intersperse slow, legato pieces with faster, more lively repertoire.
- Intersperse difficult repertoire with easy, fun pieces for a change of pace and a break from concentrated work.
- Do not always start at the beginning of the piece.
- Rehearse in sections but do not forget to put the sections together to maintain a feeling for the whole piece.
- Do not work too long with one section while the rest of the choir sits idly by.

Time Allotment

Provision might be made for a double class once a cycle, however, no more than two consecutive choral classes should be attempted. Even spacing of classes throughout the cycle is desirable.

Class Size and Composition

Large classes of up to thirty-six students are suitable for a choral program since individual needs are accommodated within the group. It is best if the boys are spread out evenly in the choral classes, as there may be a predominance of girls in the program. When boys have reached the stage of changed voices, it is advisable to group them into one class so that there is a sufficient number to create a strong male section.

Physical Facilities

The choral room should be situated away from distracting activities and noise and should have the following features:

- bright lighting and good ventilation;
- accommodation for up to one hundred students;
- seats that are conducive to good sitting posture;
- proper acoustics;
- proper humidification to avoid dry, parched throats and out of tune pianos;
- risers (stationary or moveable) to aid the vision of both students and teachers;
- proper storage space for a choral library.

Performances

All performances should be regarded as an integral part of the program. Students should perform at least three times a year. Performances could be given in conjunction with the band or orchestra program or at school functions such as Christmas concerts, variety nights, parent-teacher meetings, graduation exercises and festivals. Programming for concerts is crucial and should be well thought out in terms of balance and variety of styles. It is also important to consider the type of audience and the purpose of the performance or event.

IV. RESOURCE MATERIALS

A. Suggested texts

Arkis, S. and H. Schuckman . Introduction to Sight Singing. New York: Carl Fischer, 1967.

Eisman, Lawrence et al. Making Music Your Own: Books 7 and 8. Morristown: Silver Burdett, 1971.

McGehee, Thomasine. *People and Music*. Boston: Allyn and Bacon, 1973.

Reimer et al. *Music: 7 and 8*. Morristown: Silver Burdett, 1978.

Walley, Douglas. *Fanfare 1-2*. Toronto: Clarke, Irwin, 1970.

B. Additional materials

Landis, B. *Exploring Music: Books 7 and 8*. Toronto: Holt, Rinehart and Winston, 1975.

C. Teacher references

Christy, Van A. *Expressive Singing*. (3rd edition). Dubuque: Wm. C. Brown, 1975.

Garretson, R. L. *Conducting Choral Music*. (4th edition). Boston: Allyn and Bacon, 1975.

Konowitz Bert. *Music Improvisation as a Classroom Method*. Toronto: Alfred Music, 1973.

Nielsen, Gerda. *A New Guide to Good Singing*. Ontario: Avondale Press, 1975.

Pooler, F. and B. Prince. *New Choral Notation*. New York: Walton Music Corporation, 1971.

GUITAR - SCOPE AND SEQUENCE

YEAR 7

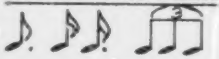
The student should be able to:

TONE PRODUCTION	TECHNIQUE	MUSICIANSHIP	TERMINOLOGY	STORY OF MUSIC
Demonstrate:	Play:	Play, read, write and verbalize:	Understand:	Understand:
. proper playing posture, sitting and standing; . proper guitar care; . proper tuning method.	. melodies with apoyando fingering; . accompaniments with a three finger picking style; . chords of E, Am, C, G7, Dm, Em, E 7, F, C7, G, D7; . major scales of C, G, F.	. note and rest values 𝅝 𝅗𝅥 𝅗𝅥. ♩ ♩. ♪ 𝄻 𝄼 𝄽 . time signatures $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ and C . key signatures . scales: C, F, G (play) E, A (read and write only), . structure of major scale in tones and semitones C, G and F major scales; . chords and triads . structure of the major chord, . I, IV, V, V7 chords, . play accompaniments suitable to the style of a song.	. terms moderato, animato, allegro, allegretto, andante, tempo di valse, vivace, ritard. fermata, tacet, D.C. al fine, Da Capo, coda, fine, forte (f) mezzo forte (mf), piano (p) mezzo piano (mp); . symbols repeat 𝄆 𝄇 first and second endings 1. 2. accent >fermata 𝄐 repeat previous measure 𝄎 sharp ♯ flat ♭ Identify: . all parts of the guitar; . letter and number designations for the strings.	. different styles of guitar music (i.e. folk, jazz, rock, classical); . the historical context of the guitar repertoire studied.

GUITAR - SCOPE AND SEQUENCE

YEAR 8

The student should be able to:

TONE PRODUCTION	TECHNIQUE	MUSICIANSHIP	TERMINOLOGY	STORY OF MUSIC
Understand: . the function of the guitar body; . the relationship between string tension, diameter and pitch; . the relationship between a vibrating body, sound waves, and air function.	Play: . melodies with thumbs; . choke strum; . alternating bass accompaniment; . triads on a given root. . major chords of B7, D and A7; . major scales up to 3♯'s and 3♭'s; . transposed accompaniments using I, IV, V chords as the bases; . melody and chords in solo arrangements.	Play, read and write: . note and rest values  . time signatures $\frac{6}{8}$ and ¢ . key signatures B♭, E♭ . intervals identify intervals by number only; . chords I, II, IV, V, V7 and VI inversion of triads structure of the minor chord; . improvised melodies; . transposed accompaniments using the I, IV, V chords as the bases.	Understand: . terms crescendo, decrescendo, adagio, ad lib, a tempo; . symbols slur ⌒ tie ⌒	Understand: . different styles of guitar music (i.e. folk, jazz, rock, classical); . the historical context of the guitar repertoire studied.

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GUITAR - SCOPE AND SEQUENCE

YEAR 9

TONE PRODUCTION	TECHNIQUE	MUSICIANSHIP	TERMINOLOGY	STORY OF MUSIC
The student should be able to:				
Demonstrate:	Play:	Read and write:	Understand:	Understand:
. the use of vibrato; . the tonal possibilities of electric guitar.	. major and minor scales of E, A, D, G, C and F. . Develop techniques in the following idioms: Classical . several parts . pedal tone Rock and Jazz . harmonies . melodic improvisation . bar chords Folk/Country . finger picking technique . use of capo . pick technique.	. all major and minor scales and intervals; . major and minor Key Signatures of E, A, D, G, C and F; . major, minor, diminished and augmented triads. . Perform publicly in a chosen style as solo or ensemble. . Demonstrate a sensitivity to musical expression and interpretation. . Develop a refined sense of ensemble playing. . Play substitute chords in song accompaniments.	. terms diminished, augmented, capo, major, minor, vibrato.	. different styles of guitar music (i.e. folk, jazz, rock, classical); . the historical context of the guitar repertoire studied.

GUITAR ROUTE

I. RATIONALE

The guitar is an ideal instrument for a grades 7-9 program for the following reasons:

- The guitar is now one of the most popular musical instruments in history;
- The guitar is idiomatically employed in classical, ethnic, folk, rock, country, and jazz performance;
- The fretted instruments are easily portable and they can produce harmony, rhythm and melody. Of the fretted instruments, the guitar has the fullest tone and greatest melodic potential;
- The guitar serves equally well as a solo or group instrument;
- The guitar is an instrument having a wide, popular appeal but it does not limit the development of the player's musicality and self-expression;
- Guitar playing receives wide acceptance by the junior high peer group.

II. COURSE CONTENT - OBJECTIVES

YEAR 7 OBJECTIVES

Performance Skills

Students should be able to:

- read and play the E, Am, C, G7, Dm, Em, E7, F, C7, G, and D7 chords;
- read and play melodies using six strings including the notes of the C, G, and F major scales.
- perform accompaniments with a three-finger picking style;
- perform melodies with apoyando fingering;
- perform accompaniments suitable to the style of the song being performed;
- perform ostinato patterns.

Care of the Instrument

Students should know how to tune the guitar and how to change the strings.

Language of Music

Students should be able to write and otherwise demonstrate knowledge of the following:

- Notes: eighth, quarter, half, whole, dotted whole, dotted half, and dotted quarter;
- Rests: eighth, quarter, half, whole, dotted whole, dotted half, dotted quarter;
- Time signatures: $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, and C;
- Key signatures: C, D, E, F, G, and A major;
- Chords: identify I, IV, V, V7 chords and triads and be aware of the structure of a chord and of a major scale.
- Terms: moderato, animato, allegro, allegretto, andante, tempo di valse, vivace, ritard, fermata, tacet, D.C. al Fine, D.C., coda, fine, mezzo forte, forte, mezzo piano;
- Symbols: repeat, first and second endings, accent,

fermata, repeat the previous measure, sharp, flat, mf, f, mp.

Understanding the Instrument

Students should be able to identify all parts of the guitar and to identify the letter and number designations for the strings.

Story of Music

Students should be able to:

- demonstrate an understanding of the history of the guitar;
- differentiate between different kinds of guitar music including classical, folk, jazz, gospel and rock music;
- demonstrate an understanding of the historical context of music from their own repertoire.

YEAR 8 OBJECTIVES

Performance Skills

Students should be able to:

- read and play B7, D, A7, and major chords;
- read and play triads on a given note or "root";
- read and play E and A major and minor, D dominant and minor 7ths bar chords moving up the frets;
- read and play major scales up to 3 sharps and 3 flats.

Students should be familiar with the following playing styles:

- melodies with the thumb;
- a choke strum;
- a variety of accompaniments for different styles;
- accompaniments using an alternating bass;
- accompaniments, using I, IV, and V chords as a bases for transposing;
- melody and chords in solo arrangements.

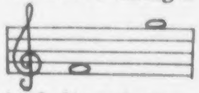
Students should be able to improvise and notate melodies using all the notes of the first position including sharps and flats.

Language of Music

In addition to Year 7 objectives, the student should be able to write and otherwise demonstrate knowledge of the following:

Notes: sixteenth, dotted eighth, dotted sixteenth, and triplet notes;

- Rests: sixteenth, dotted eighth, dotted sixteenth;
- Time signatures: 𝄵 and $\frac{6}{8}$;
- Melodic dictation: notate simple melodies from melodic dictation up to four measures using a range of



  including rhythms of ♪., ♩., 𝅗𝅥., and 𝄼
- Terms: crescendo, decrescendo, adagio, ad lib, and a tempo;
- Symbols: slurs, ties;
- Chords:
  - identify intervals by number only;
  - identify chords as I, II, IV, V, V7 and VI;
  - identify the inversion of written triads;
  - understand how chords are derived from other chords previously studied (i.e., Dm7 like F minor, finger 3);
  - understand the importance of the third in the quality of the chord;
- Form: the form of a piece in terms of the number of phrases and the phrase stucture (i.e., ABAC, ABA);
- Acoustics: The acoustics principles of the guitar:
  - the relationship between a vibrating body, sound waves, and the function of the ear;
  - the relationship between the rate of vibrations and the pitch of the sound heard;
  - the relationship between string length, tension and diameter, and the pitch produced;
  - the role of the guitar body as a resonating chamber to amplify the sound.

Story of Music

Students should continue to relate the music that they perform to other musical examples of the same stylistic period. Examples of repetoire from some stylistic period are as follows:

TITLE	COMPOSER/ ARRANGER	PUBLISHER
BAROQUE		
Country Dance from Classic Guitar Techniques	Correlli	Belwin-Mills
CLASSICAL		
For Elise (E) from Get Into Guitar	Beethoven	Yamaha
Theme of Mozart (E) from Get Into Guitar	Mozart	Yamaha

YEAR 9 OBJECTIVES

At this level, students may begin to concentrate on several specialized units, e.g., classical, rock, folk.

Performance Skills

In addition to years 7 and 8 objectives students should be able to:

- substitute chords in song accompaniments (e.g., VI and I chord);
- play the major and minor scales of E, A, D, G, C, and F;
- perform publicly in a chosen playing style as solos or in a group;
- demonstrate an awareness of musical expression and interpretation;
- develop a refined skill of ensemble playing;
- demonstrate playing techniques in the following idioms:

  Classical
  - music in several parts,
  - pedal tone technique,
  - introduction to harmonics and vibrato;

  Rock and Jazz
  - melodic improvisation on standard progressions,
  - bar chords,
  - electric guitar tonal possibilities;

  Folk and Country
  - finger picking techniques,
  - use of the capo,
  - pick technique.

Language of Music

In addition to years 7 and 8 objectives, the student should be able to write and otherwise demonstrate knowledge of the following:

- Key signatures: EM, DM, GM, AM, CM, FM, and Em, Dm, Gm, Am, Cm, Fm;
- Chords:
  - identification and construction of major, minor, diminished and augmented triads,
  - major and minor intervals;
- Terms: major, minor, diminished, augmented, capo, vibrato.

Story of Music

These pieces have been selected from books containing one or more period styles and represent some of the historical musical repertoire.

M - medium
D - difficult

TITLE	COMPOSER/ ARRANGER	PUBLISHER
BAROQUE		
Bourée (M) (World Classics for the Guitar)	G.F. Handel	Bourne
Musette (M) (World Classics for the Guitar)	J. S. Bach	Bourne
Le Tambourin (M) (World Classics for the Guitar	J. P. Rameau	Bourne

TITLE	COMPOSER/ ARRANGER	PUBLISHER
BAROQUE		
Waltz (M) (Classic Guitar Technique)	Corelli	Belwin-Mills
Adagio (M) (World Classics for the Guitar)	Haydn	Bourne
CLASSICAL		
Allegro (M) (World Classics for the Guitar)	Haydn	Bourne
Albumblatt (D) (Fur Elise) World Classics for the Guitar)	Beethoven	Bourne
Andante (M) (Classic Guitar Technique)	F. Sor	Belwin-Mills
Andantino (M) (Classic Guitar Techniques)	Carcassi	Belwin-Mills
Sonatina (D) (World Classics for the Guitar)	Clementi	Bourne
ROMANTIC		
Variation of a Theme (M) (World Classics for Guitar)	C. M. Von Weber	Bourne

III. PROGRAM ORGANIZATION AND IMPLEMENTATION

Time allotment

Classes should be spaced as evenly as possible throughout the cycle to give continuity.

It is to be emphasized that the frequency of time is more important than the length of time in instructing the program: the more frequently a student is exposed to a learning concept, the better the retention of knowledge.

Teachers wishing to offer a shorter term, modular-type guitar course may reduce the theoretical and performance components.

Class size

The amount of time that the instructor has to spend with the individual student is critical. It is recommended teacher's spending sufficient time with individual students so as to be able to deal with their varying levels of skill.

IV. RESOURCE MATERIALS

Suggested Texts

Bartel, L. and D. Doerksen. Get Into Guitar. Yamaha. Years 7 and 8.

Hughes, Palmer. How To Improvise Lead Guitar. Year 9.

Kraft, Norbert. Classic Guitar Editions Vol. I, II. Years 8 and 9.

Leavitt, William. The Guitar: Phase 1 and 2. (Rock and Jazz). Berklee. Year 9.

McGehee, Thomasine. People and Music. Boston: Allyn and Bacon, 1973.

Noad, Frederick. The Classical Guitar, The Renaissance Guitar, The Baroque Guitar. Ariel Music. Years 8 and 9.

Shearer, Aaron. Classical Guitar Technique. Belwin-Mills. Year 9.

Silverman, Jerry. Beginning The Folk Guitar. Oak Year 7.

Additional Materials

Method

Bay, Mel. Guitar Class Method. Mel Bay. Years Year 7 and 8.

Classical

Block, Leon. The Young Guitarist Plays Easy Classics. Edward B. Marks. Year 7.

David, Howard. World Classics for the Guitar. Hark Favilla. Years 8 and 9.

Degni, Vicenzo. Brevi Melodie per Picole Mariu. (Short Melodies For Small Hands). Ricordi. Year 7.

Noad, Frederick. Solo Guitar Playing. Amsco Music. Year 9.

Sislen, Myrna (arr.). Intermediate Guitar Solos: Books I, II, AND III. Robbins. Years 8 and 9.

Sislen, Myrna. Renaissance Lute Music for the Guitar. Robbins Music. Year 9.

Sor, Ferdinand. Twenty-four Progressive Studies for Beginners, Book I. Belwin-Mills. Year 9.

Van Feggler, Carl. Little Pieces of Mozart (Guitar Festival Series). Berandol. Years 8 and 9.

Vinson, Harvey. Selected Masterpieces for the Classic Guitar, Number 56. Ashley. Years 8 and 9.

Vinson, Harvey. Worlds Favorite Solos for Classic Guitar, Number 43 Worlds Favorite Series. Ashley. Years 8 and 9.

Mixed

Leavitt, William. Berklee Guitar Ensemble Series (combo arrangements). Berklee Press. Year 9.

Smith, Gary and M. Stuart. Studies in Modern Guitar. Kjos West. Years 8 and 9.

It's Easy to Play Guitar, Vol. 34 (Music For Millions Series). Edward B. Marks. Years 7 and 8.

Folk and Popular

Bobbi and Miller. Two Guitars: A Galaxy of Duets. Collier MacMillan. Years 8 and 9.

Clausi, John (arr.). The Pop Guitar. Bradley. Years 8 and 9.

Edison, Roger. Four Magic Chords. Warner Bros. Years 7.

Simon, Paul. Paul Simon for Classical Guitar. Big Bells. Years 8 and 9.

Synder, Jerry. Classroom Guitar Song Book. Charles Hansen. Years 7 and 8.

*The term "classical" is used to refer to the type of playing style rather than the period of music.

STRING/ORCHESTRA - SCOPE AND SEQUENCE

YEAR 5 (LEVEL I)

The students should be able to:

TONE PRODUCTION	TECHNIQUE	MUSICIANSHIP	TERMINOLOGY	STORY OF MUSIC
Demonstrate: . proper sitting or standing position; . bow hold; . bow path; . left hand placement; . instrument placement; . ability to discern minor pitch variations and adjust finger position accordingly; . clear, even tone, well in tune.	Play: . bowing long smooth legato détaché martelé slurring - 2 to 4 notes to a bow. . pizzicato right hand - with and without bow in hand. left hand - using fourth finger. . left hand finger dexterity should be developed by using speed drills, rhythmic variations etc. . scales one octave: Violin - G, D and A Viola and Cello - C, G, and D Double Bass - those playable in first and half positions.	Play, read and write: . note values 𝅝 𝅗𝅥 𝅗𝅥. ♩ notes and rests; 𝄽 . time signatures 2, 3, 4, C 4 4 4 . key signatures sharp, flat and natural C, G, D, A (up to 3 s) . intervals understand the difference between half and whole steps.	Understand: . terms chord, fine, scale, waltz, accompaniment. . symbols repeat 𝄆 𝄇 first ending 1. second ending 2. D.C. al Fine repeat preceding measure 𝄎 breath mark ʼ flat ♭ sharp ♯ natural ♮ tie ⌒ extended rests |—4—| up bow V down bow ⊓ lift bow) . grand staff lines and spaces by name clefs bar lines double bar measure leger lines	Understand: . the historical context of the string repertoire studied. . the stylistic features of the music studied in relation to other music of the same period.

STRING/ORCHESTRA - SCOPE AND SEQUENCE

YEAR 6 (LEVEL II)

The student should be able to:

TONE PRODUCTION

Demonstrate:

- **posture**
  continue to understand and demonstrate good position.
- **intonation**
  refine the ability to discern small variations in pitch;
- **tone quality**
  introduce use of vibrato;
- **positions**
  introduce use of 3rd position.

TECHNIQUE

Play:

- **bowing**
  détaché
  martelé
  spiccato
  slurring - many notes in one bow;
- **left hand**
  continue to develop dexterity, vibrato and begin to trill with all fingers;
- **scales**
  continue year 5 and add:
  Violin - C, F, and B♭ major (one octave)
  G, A, and B♭ major (two octaves)
  Viola and Cello - F, B♭, and E♭ major (one octave)
  C major (two octaves)
  Double Bass - all scales through third position

MUSICIANSHIP

Play, read and write:

- **note values**
  as for year 5, along with flats and naturals, and eighth notes;
- **time signatures**
  year 5 plus slow and fast $\frac{6}{8}$
- **key signatures**
  F, B♭, E♭ (up to 3♭'s)
  understand enharmonic relationships, e.g., (F♯ = G♭) octave interval

TERMINOLOGY

Understand:

- **terms**
  unison, melody, interval, andante, allegro, martelé, détaché, pizzicato;
- **symbols**

fermata	𝄐
accent	>
coda	𝄌
del segno	D. S.
piano	p
mezzo piano	mp
forte	f
mezzo forte	mf

STORY OF MUSIC

Understand:

- the historical context of the string repertoire studied;
- the stylistic features of the music studied in relation to other music of the same period.

STRING/ORCHESTRA - SCOPE AND SEQUENCE
YEAR 7 (LEVEL III)

The student should be able to:

TONE PRODUCTION

Demonstrate

- **posture**
  good posture almost as a reflex action;
- **intonation**
  demonstrate almost perfect intonation in first position and refine ability to discern pitch discrepancies in position playing;
- **tone quality**
  good sound with well-developed vibrato.

TECHNIQUE

Play:

- **bowing**
  continue to develop and refine bowings introduced in year 5 and year 6;
  col legno;
  ponticello.
- **left hand**
  introduce harmonics;
  introduce thumb position for cello players;
  continue to develop dexterity and perfect vibrato.
- **positions**
  third position work is further developed;
  second and fourth positions are introduced.
- **scales**
  play scales as specified in

Violin and Viola - E♭, E, A♭, C fixed position.
- one finger scales with lst and 3rd fingers.

Cello - C, D, E♭ (two octaves)
A♭, B♭ (one octave)

Bass - All scales through fifth position.

MUSICIANSHIP

Play, read and write:

- **note reading**
  extend difficulty from year 6;
  discuss use of accidentals;
- **counting system**
  extend difficulty from year 6 including triplet patterns, syncopated figures, along with eighth and sixteenth notes;
- **time signatures**
  increase difficulty of fast and slow $\frac{6}{8}$ and ¢
  add $\frac{6}{4}$
- **key signatures**
  E, A♭, D♭
- **scales**
  write E, A♭, D♭, Am, Dm.
- **intervals**
  understand all intervals from a second to an octave, up and down (e.g., M3, m2, p5).

TERMINOLOGY

Understand:

- **terms**
  grave, largo, adagio, lento andante, andantino, moderato, allegro moderato, allegro, presto, cadenza, dolce, embouchure, legato, marcato, simile, syncopation, crescendo, diminuendo, descrescendo, morendo, ritardando, rallentando, accelerando, a tempo;
  pp (pianissimo), ff (fortissimo), sfz (sforzando), staccato, sustained, D.C., D.S. skip to coda;
- **symbols**
  × - double sharp
  ♭♭- double flat
  Da Capo - D.C.
  Dal Segno - D.S.

STORY OF MUSIC

Understand:

- the historical context of the string repertoire studied.
- the stylistic features of the music studied in relation to other music of the same period.

STRING/ORCHESTRA - SCOPE AND SEQUENCE

YEAR 8 (LEVEL IV)

TONE PRODUCTION	TECHNIQUE	MUSICIANSHIP	TERMINOLOGY	STORY OF MUSIC
The student should be able to:				
Demonstrate:	Play:	Play, read and write:	Understand:	Understand:
. tone quality . continue to work toward a professional sound--smooth bow changes, well well developed vibrato, increasing ability to play faster passages; . continue to stress intonation.	. bowing continue to refine all bowing techniques; . left hand continue to develop dexterity, vibrato and clean shifts; . positions other positions should be introduced when encountered in studies; . scales the remaining two octave scales are introduced; three octave scales for violin, viola, and cello are introduced.	. musicianship skills studied in years 5 through 7.	. terminology studied in years 5 through 7.	. the historical context of the string repertoire studied. . the stylistic features of the music studied in relation to other music of the same period.

STRING/ORCHESTRA - SCOPE AND SEQUENCE

YEAR 9 (LEVEL V)

TONE PRODUCTION	TECHNIQUE	MUSICIANSHIP	TERMINOLOGY	STORY OF MUSIC
The student should be able to:				
Demonstrate:	Play:	Play, read and write:	Understand:	Understand:
• tone quality continue to work toward a professional sound--smooth bow changes, well developed vibrato, increasing ability to play faster passages. • intonation is stressed continuously.	. bowing continue to refine all bowing techniques; . left hand continue to develop dexterity, vibrato and clean shifts; . positions other positions should be introduced when encountered in studies; . scales continued development of two octave and three octave scales.	. musicianship skills studied in years 5 through 8.	. terminology studied in years 5 through 8.	. the historical context of the string repertoire studied. . the stylistic features of the music studied in relation to other music of the same period.

I. RATIONALE

Learning to play an instrument incorporates both the social and intellectual development of a child. Students who possess the desire should have the opportunity to play with a school band or orchestra. Not only does it contribute to the student's musical growth, it adds significantly to the school's spirit and it's morale.

II. COURSE CONTENT

Winds and Percussion

See the "band route".

Strings

It is recommended that students have two years of playing experience before entering grade 7. For this reason, the string/orchestra route is divided into five levels to include the first two years of study done in the elementary school. Because of the expense and the large size of cellos and double basses, most, if not all elementary programs will consist solely of violin instruction at the grade 4 or 5 level.

Students beginning in grade 7 with no prior instruction should start with the material taught in year 5 (Level I); students with one year of experience can start with the material taught in year 6 (Level II).

Method and Repertoire

The list of string orchestra material begins with years 5 (Level I) and 6 (Level II) with supplementary books which correlate with the various method books. In years 7 (Level III), 8 (Level IV), and 9 (Level V), some supplementary books will be listed, but the traditional literature will be explored in greater detail.

Since it is assumed that the strings and winds will not combine until grade 7 the orchestra list begins at year 7 (Level III). The repertoire for grades 7, 8, 9 is listed under years 7 (Level III), 8 (Level IV) and 9 (Level V).

Year 5 (Level I):	2/3 method, 1/3 repertoire
Year 6 (Level II):	1/2 method, 1/2 repertoire
Year 7 (Level III):	1/3 method, 2/3 repertoire
Year 8 (Level IV):	1/3 method, 2/3 repertoire
Year 9 (Level V):	1/3 method, 2/3 repertoire

YEAR 5 (LEVEL I) OBJECTIVES

Performance Skills

Students should be able to play and perform the following:

- Scales: one octave violin: G, D, and A
  Viola and cello: C, G, and D
  Double bass: scales which are playable in first and half positions;
- Bowings: Slow quarter notes with whole bow and other bowings such as martelé, détaché eighth notes, slurred quarter notes (two or four to a bow);
- Etudes: These should include two contrasting studies; one demanding good tone control, the other demanding good bow control. A variety of bowings and slurs in the keys specified previously should be required;

- Pieces: A piece should be memorized and played as a solo. This piece could be one which was learned by the whole group.

In addition, in the first year, close attention should be paid to posture, in particular, stance, bow hold, bow path, left hand placement, and violin height.

Language of Music

Students should be able to write and otherwise demonstrate knowledge of the following:

- Notes: whole, half, dotted half, quarter, eighth;
- Rests: whole, half, dotted half, quarter, eighth;
- Time signature: $\frac{4}{4}$, common, $\frac{3}{4}$, $\frac{2}{4}$;
- Symbols: flat, sharp, natural, slur, repeat dots, and first and second endings, tie, up bow, down bow, lift bow, repeat preceding bar;
- Terms: chord, fine, D.C. al fine, scale, waltz, and accompaniment;
- Key signatures: those encountered in the scales found under "Performance Skills" in the scope and sequence chart.

Story of Music

In this section of the string route, students will explore the historical and stylistic context of the music repertoire played in class. It is hoped that teachers will discuss the relation of the music to its historical context, both musically and sociologically. The following repertoire is representative of music which can be studied by students at this level

TITLE	COMPOSER / ARRANGER	PUBLISHER
New Tunes for Strings Book 1	Fletcher/Rolland	Boosey and Hawkes
Learn to Play in the Orchestra Book 1	Matesky	Alfred
Learning Unlimited String Program Book 1	Higgins	Hal Leonard
First Program for Strings	Applebaum	Belwin-Mills
Introducing the String Orchestra	Gordon/Isaac	Hansen
Merle Isaac Series	Isaac	M. M. Cole
Etling String Method, Books I and II	Etling	Etling

YEAR 6 (LEVEL II) OBJECTIVES

Performance Skills

In addition to the skills developed in year 5 (Level I), students should be able to play and perform the following:

- Scales: Violin: C, F, and B♭ major (one octave) and G, A, and B♭ major (two octaves)
  Viola and cello: F, B♭, and E♭ major (one octave) and C major (two octaves)
  Double bass: all scales through third position;
- Bowings: Continue with those learned in year 5 (Level I) adding variations, e.g., triplets, one octave to a bow, etc.;
- Etudes: These should include two contrasting studies: one demanding good tone control, the other good bow control using various bow techniques, e.g. détaché, martelé spiccato, etc.;
- Pieces: A piece from the group's repertoire should be played solo with good tone, intonation and posture;
- Positions: Toward the end of year 6 (Level II), third position and some first vibrato exercises should be introduced.

Language of Music

In addition to year 5 (Level I) objectives, students should be able to write and otherwise demonstrate knowledge of the following:

- Notes: sixteenth, eighth, dotted eighth, dotted sixteenth;
- Rests: sixteenth, eighth, dotted eighth, dotted sixteenth;
- Time signature: $\frac{6}{8}$, $\frac{3}{8}$ ¢;
- Symbols: staccato, moderately soft, moderately loud, loud, repeat signs, hold or fermata, accent, coda;
- Terms: andante, allegro, martelé, détaché, pizzicato, interval, unison, melody;
- Key signatures: those encountered in the scales under "Performance Skills".

Story of Music

The following repertoire is suitable for year 6 (Level II) students:

TITLE	COMPOSER/ ARRANGER	PUBLISHER
New Tunes for Strings, Book II	Fletcher/Rolland	Boosey and Hawkes
Learn to Play in the Orchestra Book II	Matesky	Alfred
Learning Unlimited String Program, Book II	Higgins	Hal Leonard
Concert Program for String Orchestra	Applebaum	Belwin-Mills
Twenty Easy Pieces for the Young String Orchestra	Arr. Ward	Kendor

YEAR 7 (LEVEL III) OBJECTIVES

Performance Skills

In addition to year 5 (Level I) and year 6 (Level II) objectives, students should be able to play and perform the following:

- **Scales:**
  - Violin and viola: one finger scales with first and third fingers;
    transposition of one octave major scales and arpeggios into any key and position, beginning with the first finger;
    E♭, E, and A♭ major (one octave);
    C major fixed position (two octaves);
    scales beginning on open strings (one octave minor);
  - Cello: G, D, and E♭ major (two octaves);
    A♭, and B♭ major (one octave);
  - Bass: all scales through fifth position;

- **Bowings:** Continue to add variations with combinations of half, quarter, and eighth notes;

- **Etudes:**
  - Tone control: a study combining various bowing patterns, vibrato and good bow control;
  - Finger activity: a study combining positions from first to third, requiring a good amount of movement in the left hand;
  - Bow control: a spiccato study exhibiting good control;

- **Pieces:** A piece combining as many of the three techniques described above (see Etudes);

- **Positions:** The development of 3rd position and vibrato should continue. As well, 2nd and 4th position should be introduced.

Language of Music

In addition to the objectives encountered in year 6 (Level II), students should be able to write and otherwise demonstrate a knowledge of the following:

- **Time signatures:** $\frac{6}{8}$, $\frac{9}{8}$ fast and slow, cut time, $\frac{5}{4}$, $\frac{7}{4}$, $\frac{5}{8}$, $\frac{12}{8}$;

- **Terms:** grave, largo, adagio, lento, andante, andantino, moderato, allegro moderato, presto, cadenza, dolce, fine, legato, marcato, simile, syncopation, crescendo, diminuendo, decrescendo, morendo, ritardando, rallentando, accelerando, a tempo, spiccato, louré, col legno;

- **Key signatures:** those encountered in the scales at this level.

STRING/ORCHESTRA ROUTE

Story of Music

The following repertoire is suitable for year 7 students:

TITLE	COMPOSER/ ARRANGER	PUBLISHER
BAROQUE AND PRE-BAROQUE		
Dialog in B flat	Bach/Metcalf	Kendor
* Bourée	Handel	Warner Bros.
* Baletto from Orpheus	Gluck	Warner Bros.
CLASSICAL		
* Minuetto and Intermezzo	Haydn/Wilson	Warner Bros.
Sonatina for Strings	Clementi/ Applebaum	Belwin-Mills
Suite in F Major	Corelli/ Zimmerman	Presser
ROMANTIC		
* Minuet in G	Beethoven	Boosey and Hawkes
* Andante from A Minor String Quartet (folio)	Schubert	G. Schirmer
The Great Gate of Kiev	Moussorgsky/ Stone	Oxford
20TH CENTURY		
Rondo	Kreisler	Southern - Texas
Two Moods	Gordon	Elkan - Vogel
Tango Trocadero	Isaac	Carl Fischer

TITLE	COMPOSER/ ARRANGER	PUBLISHER
FOLK		
* Variations on a French Tune	Holesovsky	Elkan - Vogel
Five Folk Melodies	Lutolawski	Belwin-Mills
Two Hungarian Folk Tunes	Bartok/ Applebaum	Belwin-Mills

*Indicates out of print.

Since it is assumed that the strings and winds will not combine until year 7 the orchestra list begins at year 7 (Level III).

FULL ORCHESTRA

BAROQUE AND PRE-BAROQUE		
Two Hymns for Christmas	Matesky/ Womack	Carlin
Largo from Concerto Grosso No. 1	Corelli/ Bauernschmidt	Tempo
March in G	Purcell/Jurey	Belwin-Mills
CLASSICAL		
Allegro Spirito	Haydn/Willson	Carlin
Cavatina and Air	Mozart/Jurey	Carlin
March from "Iphigenia in Aulis"	Gluck/Jurey	Carlin
Two Songs	Mozart/Carlin	Carlin
Two Mozart Melodies	Mozart/Gordon	Alfred
ROMANTIC		
Allegro Pomposo	Gounod/Jurey	Carlin

TITLE	COMPOSER/ ARRANGER	PUBLISHER
ROMANTIC		
Two Scenes from "Martha"	Von Flotow/ Jurey	Carlin
Two Songs	Schubert/Carlin	Carlin
20TH CENTURY		
Rondino	Rimer	Belwin-Mills
The Peanut Vendor	Simons/Lang	Belwin-Mills
Oh, What a Beautiful Morning	Rodgers/Matesky	Chappell
Look for the Silver Lining	Kern/Matesky	Chappell
Fiddle Fable	Muller	Kjos
The Happy Robin	Giammario	Musicians Publications
Jamacian Holiday	Giammario	Musicians Publications
Brief Journey	Swack	Presser
Gypsy Dance	Arr. Spire	Belwin-Mills
Surfside	Romeo	Belwin-Mills
FOLK - ETHNIC		
Russian Fantasy	Brown	Pro Art
Ukrainian Bell Choral	Arr. Ployhar	Wynn Music
Appalachian Lullaby	Arr. Walter	Wynn Music

YEARS 8 (LEVEL IV) AND 9 (LEVEL V) OBJECTIVES

In years 8 (Level IV) and 9 (Level V), the further development of students is left up to the discretion of the teacher; the syllabi of the Toronto Conservatory, the Western Board, and the American String Teacher's Association can be used as resources.

Performance Skills

Students should increasingly develop:

- a thorough technique and sound fundamentals;
- good posture;
- dexterity in shifting positions. (New positions from fourth to seventh should be systematically introduced).
- skill in as many types of bowings as possible;
- increased poise and confidence through performance.

Language of Music

Review the contents of years 5 (Level I), 6 (Level II), and year 7 (Level III).

Story of Music

The following repertoire is suitable for year 8 students:

STRING ORCHESTRA

BAROQUE AND PRE-BAROQUE

TITLE	COMPOSER/ ARRANGER	PUBLISHER
*Air	Gibbons/Collins	Fox
*The Dances in Comus	Arne	Oxford
Two Canzonas for String Orchestra (Due Canzone)	Frescobaldi/ Mueller	Kjos
Anna Magdalene's Notebook	Gordon/Shapiro	Shapiro
Folk Baroque Suite	Palmer/Hastings	Alfred

CLASSICAL

TITLE	COMPOSER/ ARRANGER	PUBLISHER
*Four Movements from String Quartets	Haydn/Bornschien	Presser
Serenade for Strings	Mozart/Applebaum	Belwin-Mills
*Capriccio	Scarlatti/ Dubensky	Belwin-Mills
A Musical Sleigh Ride	Leopold Mozart/ Isaac	Highland

ROMANTIC

TITLE	COMPOSER/ ARRANGER	PUBLISHER
*Preludes Op. 28 No.'s 7 and 20	Chopin	Warner Bros.
*Granny's Minuet	Grieg/ Barbirolli	Oxford
*Praeludium, Op. 7 No. 2	Mendelssohn/ Watson	Warner Bros.
Three German Dances	Haydn/Rizzo	Kendor

20TH CENTURY

TITLE	COMPOSER/ ARRANGER	PUBLISHER
Passacaglia	Kreisler	Southern - Texas
Gymnopedies	Satie - Klotman	Belwin-Mills
*Lullaby	Gershwin	New World
*Western Scenario	Cacavas	Carl Fischer
Beguine for Barbara	Rizzo	Kendor
Brian's Song	Legrand/Fink	Columbia
Matchmaker	Harnick/Chase	Charles Hansen
Sunrise Sunset	Harnick/Chase	Charles Hansen

FOLK

TITLE	COMPOSER/ ARRANGER	PUBLISHER
Folk Tune and Fiddle Dance	Fletcher	Boosey and Hawkes
*Three Folk Songs	McKay	Presser
*Four Traditional Tunes	Williams/ Gerrard	Oxford

Year 8 (Level IV) (medium)

FULL ORCHESTRA

BAROQUE AND PRE-BAROQUE

TITLE	COMPOSER/ ARRANGER	PUBLISHER
Choral Prelude from "I'll Do Thou Defend Us"	Bach/Gordon	Bourne
*Musette	Bach/Jurey	Carlin
Allelulia and Hymn	Palestrina/ Forsblad/ Livingston	Belwin-Mills

CLASSICAL

TITLE	COMPOSER/ ARRANGER	PUBLISHER
Cavatina and Air	Mozart/Jurey	Carlin

STRING/ORCHESTRA ROUTE

TITLE	COMPOSER/ ARRANGER	PUBLISHER
CLASSICAL		
Anadante from "Surprise Symphony"	Haydn/Issac	Carl Fischer
Aria and Minuet	Scarlatti/Files	Belwin-Mills
ROMANTIC		
*Song of Joy	Beethoven/ Matesky	Ricordi
*Variations on a Theme of Beethoven	Beethoven/ Matesky	Ricordi
Chorus of Huntsmen from "Der Freischutz"	Weber/Gordon	Bourne
*My Heart at Thou Sweet Voice	Saint-Saens/ Matesky	Carlin
Theme and Finale	Brahms/Jurey	Carlin
*Coronation March from "The Prophet"	Meyerbeer/ Lang	Belwin-Mills
Pomp and Circumstance	Elgar/Isaac	Belwin-Mills
20TH CENTURY		
Air and Pizzicato Staccato	Frackenpohl	Kendor
Aubade	Gordon	Kendor
Little Baroque Suite	Gordon	Carl Fischer
To a Wild Rose	MacDowell/ Isaac	Carl Fischer
Five Pieces for Younger Orchestras	Bartok/Mckay	Warner Bros.
Hot Staccato	Britten	Shapiro

TITLE	COMPOSER/ ARRANGER	PUBLISHER
FOLK - ETHNIC		
Londonderry Air	Arr. Walter	Berklee
Israeli Folk Suite	Arr. Edelson	Belwin-Mills
Early American Quadrille	Brown	Belwin-Mills
Folk Song Suite	Hoddinott	Oxford

Year 9 (Level V)

STRING ORCHESTRA

BAROQUE AND PRE-BAROQUE

*Fugue No. 4	Bach/Sanford	Witmark
Concerto Grosso, Op. 6 No. 1	Corelli	Tempo
*First Concertino in G	Pergolesi	Belwin-Mills
Fugue No. 4	Bach	Belwin-Mills
Three Dances	Byrd/Davies	Schott
Strings in Baroque, Classic Romantic, Pre-Baroque Concert	Gordon	Warner Bros.

CLASSICAL

*Eine Kleine Nachtmusik	Mozart	Kalmus
Suite for Strings	Mozart/Barbirolli	Oxford
"Emperor" Variations	Haydn/Stoessel	Carl Fischer
Four Short Pieces Classical	Franck	Southern

TITLE	COMPOSER ARRANGER/	PUBLISHER
ROMANTIC		
* Rakastava (the Lover)	Sibelius	Southern - N.Y.C.
Berceuse	Greig/Dubensky	Associated Music
Lo, How a Rose E'er Blooming	Brahms/Binkerd	Associated Music
*The Romantic Weber Suite	Weber/Isaac	Etling
Slavonic Dance No. 8	Dvorak	Boosey and Hawkes
Schumanesque	Schumann/ Hastings	Alfred
20TH CENTURY		
Five Pieces	Hindemith	Associated Music
Two Pieces for Strings from "Henry V"	Walton	Oxford
* Elegy for String Orchestra	Adler	Presser
Ben	Fink	Columbia Pictures
* Bridge Over Troubled Water	Simon/ Simon and Garfunkel	Youth Orchestra Series
* Buglers Holiday (Trumpet Trio)	Anderson	Belwin-Mills
* Gypsy Dance	Johnson	Kjos
* Holly Holy	Diamond	Alfred
* Trumpeter's Lullaby (Trumpet Solo)	Anderson	Belwin-Mills
* Harliquinette	Leckrone	Kjos
* Japanese Fantasy	Erickson	Belwin-Mills
* March For Young People	Shostakovich	Alfred
* When Johnny Comes Marching Home	Matesky	Kjos

TITLE	COMPOSER/ ARRANGER	PUBLISHER
20TH CENTURY		
Surprise Variations	Nelhybel	Christopher Music Co.
Now and Then (collection of 20th Century Pop standards)	Ployhar/ Cacavas	Belwin-Mills
FOLK		
* Suite of Morris Dances	Foster	Oxford
* Old Russian Soldier's Song	Dubensky	Associated Music
* Jamaican Rhumba	Benjamin	Boosey and Hawkes

Year 9 (Level V) (difficult)

FULL ORCHESTRA

BAROQUE AND PRE-BAROQUE		
Adagio and Allegro	Corelli/ Muller	Ludwig
Arioso from Cantata No. 156	Bach/Herfurth	Carl Fischer
* Concerto Grosso in G	Vivaldi/ Matesky	Ricordi
CLASSICAL		
Sonata in C Major	Mozart/ Akers	Carl Fischer
Variations on a Theme by Handel	Whitney	Warner Bros.
Water Music	Handel/Kahn	G. Schirmer

TITLE	COMPOSER/ ARRANGER	PUBLISHER
ROMANTIC		
Andante from Brahms Double Concerto	Brahms/Carlin	Carlin
Heart Wounds	Grieg/Wilson	Carl Fischer
Hopak	Moussorgsky/ Isaac/Isaac	Belwin-Mills
20TH CENTURY		
March For Young People	Shostakovich/ Matesky	Alfred
Holly Holy	Diamond/ Cacavas	Alfred
Air For Orchestra	Erickson	Bourne
The Big Sky	G. F. McKay	Boston Music
Pat a Pan Suite Burgundian Carol, from Yultide Festival	E. Edelson	Warner Brothers
My Fair Lady	Loewe/Turner/ Herfurth	Chappell
* The Bells of Ivy	Knight/Matesky	Chappell
Buglers Holiday (Trumpet Trio)	Anderson	Belwin-Mills
Bridge Over Troubled Water	Simon/Burden	Big Bells
Japanese Fantasy	Arr. Erickson	Belwin-Mills
Gypsy Dance	Johnson	Kjos
Trumpeter's Lullaby	Anderson	Belwin-Mills
Harlequinette	Leckrone	Kjos
When Johnny Comes Marching Home	Matesky	Kjos
FOLK		
* Stony Hollow (American folk tunes)	Cazden	J. Spratt
Isle of Capri	Kennedy/Grosz/ Matesky	Harms
Russian Sailor's Dance	Gliere/Isaac	Carl Fischer

* Out of Print

III. PROGRAM ORGANIZATION AND IMPLEMENTATION

Time allotment

Classes should be spaced as evenly as possible throughout the cycle to give continuity. It is to be emphasized that the frequency of time is more important than the length of time in instructing the program. The more frequently a student is exposed to a learning concept, the better the retention of knowledge.

At years 8 (Level IV) and 9 (Level V), it becomes increasingly difficult to manage string classes in a heterogeneous group. Because most students are spending a majority of their time in orchestra, it is recommended that violins, violas, cellos and double basses be taught separately, one period per cycle. These classes will become highly individualized depending upon the abilities of the students. For this reason, it is recommended that the teacher consult the following syllabi: Toronto Conservatory; Western Board; American String Teacher String Syllabus. By the end of year 5 (Level I), however, the students should be at a Western Board grade 4 to 6 level, depending upon their abilities.

Class size

The amount of time that the instructor has to spend with the individual student is critical. It is recommended that the class size be kept to a maximum of 25 students to allow for the teacher's spending sufficient time with individual students so as to be able to deal with their varying levels of skills. If larger classes are necessary, the instructor should be given extra time. This could be done in one of two ways:

1. The entire class could be scheduled for an an additional period of instruction.

OR

2. The instructor could be given an additional self-scheduled period to help students either in small groups or individually on a rotational basis.

If the director must accommodate two or three classes together on a regular basis, then compensating time should be allocated in one one of the above ways to allow the instructor to work with individual students.

IV. RESOURCE MATERIALS

Solos

A number of solos for use in all levels can be found in the various teacher reference books and student texts listed below. To obtain other solos, please consult the Toronto Conservatory and Western Board Syllabi, or the American Teachers' Association String Syllabus (1976).

Suggested Texts

Bornoff, George. Finger Patterns. Thompson. Year 5.

Matesky, Ralph and Ardelle Womack. Learn to Play a Stringed Instrument. New York: Alfred, 1972. Year 5 - Book I; Year 6 - Book II; Year 7 - Book III.

Muller, J. Frederick and Harold Rusch. String Method for Class or Individual Instruction. New York: Kjos, 1961-1964. Year 5 - Book I; Year 6 - Book II; Year 7 - Book III.

Method Books

Applebaum, Sidney. String Builder. New York: Belwin-Mills, 1960. Year 5 - Book I; Year 6 - Book II; Year 7 - Book III.

Rolland, Paul. New Tunes For Strings II. New York: Boosey and Hawkes, 1971. Year 7.

Rolland, Paul. Prelude to String Playing. New York: Boosey and Hawkes, 1971. Years 5 and 6.

Whistler, Harvey S. and Hummel, Herman A. Elementary Scales and Bowings for Strings. Chicago: Rubank, 1955. Year 5.

Collections for strings and orchestra

Year 8 (Level IV)

TITLE	COMPOSER/ ARRANGER	PUBLISHER
Our Orchestra on Tour	Gordon	Bourne
Great Themes for Orchestra	Gordon	Bourne
Youth Symphony (collection of all styles)	Herfurth	Shawnee Press
Orchestral Holiday (all styles)	Ployhar/ Applebaum	Belwin-Mills
Fourteen Little Pieces (20th Century)	Bartok	Boosey and Hawkes

Year 9

TITLE	COMPOSER/ ARRANGER	PUBLISHER
Strings in Concert (Baroque, Classical Romantic)	Gordon	Warner Bros.
Four Short Pieces (Classical)	Franck	Southern
The Weber Suite (Romantic)	Weber/ Isaac	Etling

TEACHER REFERENCES

The American String Teachers Association Periodical. *American String Teacher*.

Bachman, Alberto. *An Encyclopedia of the Violin*. New York: D. Appleton-Century, 1937.

Colwell, Richard J. *The Teaching of Instrumental Music*. New York: Educational Division, Meredith Corporation, 1969.

Cook, Clifford A. *String Teaching and Some Related Topics*. Urbana: American String Teachers Association, 1957.

Eisenberg, Maurice. *Cello Playing of Today*. London: The Strad, 1957.

Green, Elizabeth A.H. *Orchestral Bowings*. Ann Arbor: The Edwards Letter Shop, 1949.

Teaching Stringed Instruments In Classes. Englewood Cliffs: Prentice-Hall, 1966.

Harvas, Kato. *A New Approach to Violin Playing*. London: Bosworth, 1961.

Kotman, Robert H. *Scheduling Music Classes*. Washington: Music Educators National Conference, 1968.

Kuhn, Wolfgang. *The Strings; Performance and Instructional Techniques*. Boston: Allyn and Bacon, 1967.

Principles of String Class Teaching. Rockville Centre: Belwin-Mills, 1957.

Matesky, Ralph and Rush, Ralph. *Playing and Teaching Stringed Instruments, Parts I and II*. Englewood Cliffs: Prentice-Hall, 1964.

Music Educators National Conference. *The String Instruction Program in Music Education*. Washington: Music Educators National Conference, 1957-59.

Normann, Theodore F. *Instrumental Music in the Public Schools*. Philadelphia: Oliver Ditson, 1939.

Potter, Louis Alexander. *The Art of Cello Playing: A Complete Textbook Method for Private or Class Instruction*. Evanston: Summy-Birchard, 1964.

Richter, Charles Boardman. *Teaching Instrumental Music*. New York: Carl Fischer, 1959.

Rolland, Paul. *Prelude to String Playing.* New York: Boosey and Hawkes, 1971.

Tanglewood String Symposia. *The String Problems Players and Paucity*. Syracuse: Berkshire Music Center with the cooperation of the School of Music, 1965.

Trzcinski, Louis C. *Planning the School String Program,* New York: Mills Music, 1963.

I. INTRODUCTION

The modular route has been developed to accommodate those students who do not proceed into choral and instrumental programs. Music-making is still an important feature of this route, but performance is not stressed to the extent it is in other routes. Units such as Musical Theatre, Instrument Making, Folk Music, and Rock allow for a range of musical experiences which can combine the learning about music with the making of music.

The modular route is essentially a program developed by the teacher to be studied over a three year period. The program can be developed around several themes bringing into focus the interests of both student and teacher as well as the overall goals of a music program (see the following list of suggested modules). Music in a school program has to deal with learning experiences in music. Modules must be exploratory in nature and should fulfill the goal of developing the aesthetic potential of students. The modular approach can be enriched by choral and instrumental involvement. Here again, the teacher has a key role in designing a program that can meet both the needs and interests of the student.

There is some danger that the modular approach could become a group of unrelated activities. It is important that a yearly plan be devised in either spiral or unit fashion: units could be offered once in a three-year program, or once a year in a spiral fashion. The modular approach requires considerable planning on the part of the teacher to ensure that there is a variety in the demands to be met from year to year in the spiral fashion of studying.

Evaluation must be continuous and expectations for the students in the areas of participation and skill must be clearly defined. Detailed records of achievements help to establish the importance of projects and performance in the students' minds and serve as an incentive.

II. MODULES

The following is a list of modules which could be developed by the teacher. Those indicated with an asterisk have been developed and are included in this curriculum. Teachers are encouraged, however, to plan modules in those areas that have not been developed and to develop other modules based on the interest and requirements of their students. Care should be taken that the objectives of the music program are fulfilled.

*1. Instrument making
*2. Rock
*3. Musical theatre
*4. Folk music
*5. Classical music
6. Themes in music
7. Instrumental music
8. Blues/Jazz
9. Electronic music
10. Renaissance and Mediaeval music
11. Baroque music
12. Romantic music
13. 20th century music
14. Country and Western music
15. Composition
16. Record production and recording techniques
17. Acoustics

CLASSICAL: SCOPE AND SEQUENCE

	PERFORMANCE/LISTENING	LANGUAGE	STORY OF MUSIC
Classical 1750 - 1825	The student should be able to: identify by title and composer works by each major Classical composer; identify different stylistic features and forms of the Classical period (i.e., sonata, symphony, quartet, concerto, opera); play, sing, and notate simple rhythmic, melodic, and harmonic examples of the Classical style.	The student should be able to: demonstrate an understanding of the following terms and concepts: sonata form string quartet theme and variation homophonic non programmatic clavichord absolute music symphony concerto rondo minuet trio balance diatonic piano	The student should be able to: demonstrate a knowledge and understanding of: . how and when Classical music originated; . the general social, political and economic background of the Classical period; . the development of the orchestra with the addition of new instruments during the Classical era; . the main composers of this era, their background and their contribution to the Classical era.

CLASSICAL MODULE

I. RATIONALE

Classical is a word which has several meanings. It is often used to mean the opposite of popular music; it has come to refer to works of any style which have lasted for some time and which set standards of excellence; and it also refers to the period of musical history from 1750 to 1825, the Classical Period. It is this third use of the term that concerns us; this module can be used to discover how the term was selected to define and describe an important era in the history of western civilization. Units on other stylistic periods can be organized based on the example of this module.

Through listening to music and doing research activities, students who are not active performers of music can learn to appreciate and enjoy it.

II. COURSE CONTENT

Key: S.B. - Silver Burdett; MMYO - Making Music Your Own; E of M - Enjoyment of Music (4th ed.)

GENERAL TOPICS	SAMPLE STRATEGIES	EXAMPLES
1. What is Classical music?	Present a brief historical background discussing social, political, and economic issues of the time.	French Revolution Industrial Revolution American Revolution (MMYO 8, p. 76)
2. How did Classical music originate? It was a reaction against the complexity of Baroque music.		Compare: "Brandenburg Concerto #1 - Bach (last movement) (S.B. 7 - Record 6) "Symphony #36" - Mozart (S.B. 8 - Record 10, side 2)
3. How did Classical music develop?		
a) The orchestra increased in size and was divided into four distinct sections.	Compare the size of the Baroque orchestra with the orchestra of the Classical period. Compare examples of Baroque and Classical music. Listen to and discuss the instrumentation of the Baroque and Classical orchestras.	MMYO 8, p. 52 and 56
b) The continuo was no longer needed because of the introduction of new instruments into the orchestra.	Listen to and compare the following Classical forms: . piano concerto, . symphony, . string quartet.	Compare: "Brandenburg Concerto #2", first movement - Bach and Overture from "The Marriage of Figaro" - Mozart (MMYO 8 - Record 3)

GENERAL TOPICS	SAMPLE STRATEGIES	EXAMPLES
c) New modes of expression were developed.	Discuss the differences in language of the following: Baroque - Italian, Classical - vernacular.	Listen to: "Symphony in G minor", K550 - Mozart (E of M, Side 10 - Bands 1-2) and "String Quartet in C Major" Op. 76 #3 - Haydn, Record 12 - Bands 1-4. (3rd Ed.)
d) Opera sung in the vernacular was developed.	Baroque - Italian, Classical - vernacular.	Listen to excerpts: "The Magic Flute" - Mozart (German) "The Marriage of Figaro" - Mozart S.B. 8, p. 126 (Story of Ordinary People). S.B. 8 - Record 8.
e) The piano gradually replaced the harpsichord and clavichord.	Research keyboard instruments (not the organ). Illustrate new keyboard possibilities by comparing a piano and clavier or harpsichord piece.	Compare: "Hammerklavier" - Beethoven, with any sonata by D. Scarlatti or any clavier piece.
4. How does the Classical style differ from other styles?	Compare representative pieces from the Baroque, Classical, Romantic, and 20th century periods. Point out the characteristics of Classical music: . homophonic, . balanced, clearly defined phrases, . non-programmatic, . crisp, precise rhythms, . simple, singable melodies, . refined and restrained, . strict adherence to form.	Compare: INSTRUMENTAL: Classical "Symphony #40" - Mozart, MMYO, Record 2, S.B. 8, - Record 2 Baroque "Brandenburg Concerto #2" - Bach E of M - Side 4, Band 4. Romantic "Symphonic Fantastique" - Berlioz, S.B. 7, p. 120, Record 6.

GENERAL TOPICS | SAMPLE STRATEGIES | EXAMPLES

20th Century
"Rite of Spring" - Stravinsky,
MMYO 8 - Record 4.

VOCAL:
Baroque
"Come Let Us To the Bagpipes Sound" - Bach (From the 'Peasant' Cantata) Fanfare I, p. 194.

Classical
"An Old Time Dance" - Mozart (from "The Marriage of Figaro"), Fanfare I, p. 229.

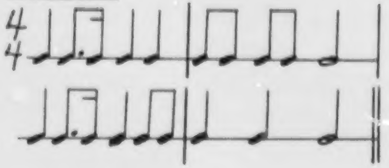
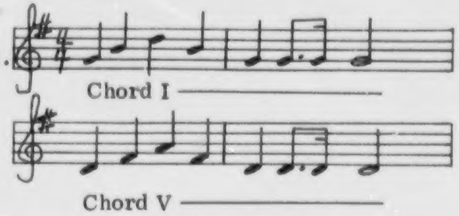
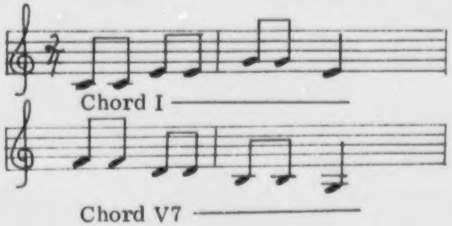
Romantic
"Der Lindenbaum" - Schubert, MMYO 8, p. 81, Record 5

20th Century
Goethe - Lieder
MMYO 8, p. 100, Record 5

RECORDERS:
Classical
"Ode to Joy" - Beethoven.

Baroque
"Water Music" - Handel

Romantic
"Nocturne" - Mendelssohn (from "A Midsummer Nights Dream")
(Recorder Ensemble Series - Empire Music/Vancouver).

GENERAL TOPICS	SAMPLE STRATEGIES	EXAMPLES
5. What are the rhythmic characteristics of Classical music?	Clap and notate the repeated rhythmic patterns in the given example. Write and play a balanced rhythm.	"Eine Kleine Nachtmusik" movements 1 and 4 - Mozart S.B. 8, p. 205, Record 10. Question: 
6. What are the melodic characteristics of Classical music? a) Melody has short, clearly defined phrases with an emphasis on balance and symmetry. The opening is often based on chord I and balanced by chord V. It is homophonic, i.e., there is a melody with an accompaniment.	Play, sing, and discuss examples of Classical melodies. Explain and have the class write chords I and V in G Major. Write a measure 2 bars long, built on chord I and balance it with an answering phrase built on chord V (as in example).	Answer: 
7. What are the textural characteristics of Classical music?	Play a simplified version of the example pointing out the simplicity of the chord changes and the strong sense of home key.	"Surprise Symphony" - Haydn 

GENERAL TOPICS	SAMPLE STRATEGIES	EXAMPLES
8. How did the Classical orchestra expand to form the beginning of the modern orchestra?	Look at a Classical orchestra score and listen to the example.	Overture, "The Marriage of Figaro" - Mozart MMYO 8, p. 54 and 55, Record 3.
a) Family groups with strings as the foundation developed; the brass family consisted of trumpets and horns only; the timpani was used; the harpsichord was dropped; and the orchestra now needed a conductor.	Listen for the brass timpani parts.	
9. What major form was used in the Classical period?	Draw a diagram of the sonata form on the board.	"Symphony #40"- Mozart (1st movement) MMYO, Record 2, p. 31, Exploring Music 8, p. 154-163, S.B. 7, p. 22-23.
a) The sonata form or 1st movement form; so called because it is found in many different 1st movements, e.g., symphony string quartet, piano concerto, etc., was used.	Play a suitable example and point out how the diagram fits the music. Invite the class to comment on why this was suitable for longer movements. (Answer - satisfactory mixture of contrast and repetition).	Exposition . 1st subject bridge . 2nd subject . new key Development . 1st and 2nd subject . new material Recapitulation . 1st subject bridge . 2nd subject . new key
10. What other forms are common?	Play theme A of the rondo on the piano.	"Sonata in C Minor, Op. 13" - Beethoven (3rd movement) "Pathetique", MMYO 8, p. 76 and 270, Record 4.
The rondo form is also used in some movements, especially in last movement.	Listen to the example and ask the class to identify theme A by raising their hands each time it is heard. Write A on the blackboard when hands are raised and invite the class to fill in the appropriate letters for contrasting sections.	

III. RESOURCE MATERIALS

Suggested Texts

Boardman, Eunice, Beth Landis, and Barbara Andress. Exploring Music: Books 7 and 8. New York: Holt, Rinehart, and Winston, 1975.

Eisman, Lawrence, Elizabeth Hones and Raymond J. Malone. Making Music Your Own: Books 7 and 8. Morristown: Silver Burdett, 1971.

McGehee, Thomasine C. People and Music Boston: Allyn and Bacon, 1973.

Supplementary Books

Bauer, Marion and Ethel R. Peyser. Music Through The Ages. New York: G. P. Putnam, 1967.

Crocker, Richard L. A History of Musical Style. New York: McGraw Hill, 1966. (Chapters 11 - 13).

Harman, Carter. A Popular History of Music, Part II. New York: Dell, 1969.

Lovelock, William. A Revised History of Music. New York: Frederick Unger. reprint 1962. (Chapters 11-13).

Machlis, Joseph. Music: Adventures in Listening. New York: Grosset and Dunlap, 1968. (Teacher's Manual).

Pauly, Reinhard. Music in the Classic Period. Englewood Cliffs: Prentice-Hall, 1973. (Second Edition).

Shippen, Katherine B. and Aanca Seidlova. A Heritage of Music. New York: Viking, 1963.

Weld, Mills and Edmund Cykler. An Outline History of Music. Dubuque: William C. Brown, 1977.

Short Biographies. Novello and Company Ltd.
- Haydn - W. R. Anderson
- Mozart - F. Bonavia
- Beethoven - W. McNaught

Audio-visual materials

1. Scholar's Choice: records and filmstrips

Learning about Music
2 L.P.'s and 4 filmstrips
1) Minuet and Rondo
2) Theme and Variations
3) Sonata Form

Opera - The Magic Flute
3 L.P.'s and 3 filmstrips $55.00 (approx.)

Listening to Opera
2 L.P.'s and 2 filmstrips $38.50 (approx.)
- examples of overture, recitative aria and chorus
- discusses scenery, costumes, history of opera

An Audio Visual History of Music: The Classical Age
$96.00 (approx.)

2. Records

1. Young Persons Introduction to Mozart/Haydn/Beethoven, (Wonderland Records, New York)
2. Composers - Mozart/Haydn (Learning Concepts)
3. Study Box Units (Keyboard Publisher)
   - Haydn/Mozart
   - Concerto/Symphony
   - Opera/Oratorio/Aria/The Marriage of Figaro

3. Collections

1. The Age of Elegance (The Story of Great Music) - Time/Life
2. The Enjoyment of Music - W. H. Norton and Company
- *3. Discovering Music Together 7/8 - Follett
- *4. This is Music 7/8 - Allyn and Bacon
- *5. Making Music Your Own 7/8 - Silver Burdett
- *6. Exploring Music 7/8 - Holt, Rinehart and Winston

*Includes a textbook

4. Kits

1. The Classical Age 1750-1800 (EAV)

2. Composers: Series One
   A4FF 0711 Set - 10 strips

3. "Clock" Symphony - Haydn
   AMA 255 - L.P./strip

4. "Eroica" Symphony - Beethoven
   AMA C2 - 2 L.P.'s/strip

5. Ninth Symphony, "Ode to Joy" - Beethoven
   AMA 189 - L.P./strip

6. "Pastoral" Symphony - Beethoven
   AMA 4 - 2 L.P.'s/strip

7. "Surprise" Symphony - Haydn
   "Toy" Symphony - Mozart
   AMA 52 - L.P./strip

FOLK MUSIC: SCOPE AND SEQUENCE

	PERFORMANCE/LISTENING	LANGUAGE	STORY OF MUSIC
Folk Music	The student should be able to: Differentiate the style of folk music from other music; Differentiate aurally between songs that are built on various scales and modes; Recognize and perform songs which represent various forms (e.g., ballad, lyric, cumulative); Improvise rhythmic and melodic patterns within a structure such as question and answer form; Recognize and perform songs with no accompaniment, chordal accompaniment, and melodic accompaniment; Recognize and perform songs of various regions, styles, and themes.	The student should be able to: Write and discuss the following terms and concepts: . range . tempo . dynamics . vibrato . unison . part singing . forms: question and answer, ballad, lyric, blues, jig . folk instruments: as listed in each section of the module . unaccompanied . scales and modes: major, minor pentatonic, dorian and aeolian. . melodic and rhythmic patterns taken from songs performed. . meters: $\frac{3}{4}$, $\frac{2}{4}$, $\frac{4}{4}$, $\frac{6}{8}$, ¢ . chords: major and minor for accompaniments.	The student should be able to: Demonstrate an understanding of: . the social and historical context of folk music; . the stylistic differences between folk songs; . the way in which folk music develops and is transmitted; . the origins and subjects of folk music.

FOLK MUSIC MODULE

I. RATIONALE

To study folk music is to study the culture of a people. Folk music grows out of personal experience the narration of which is passed on from person to person and from generation to generation. In becoming familiar with the vast body of North American folk music, a student will better understand his/her own identity and cultural roots.

By studying the folk music of other cultures, it is hoped that students will become aware of the universality of music and its great potential for promoting understanding among the nations of the world.

II. INTRODUCTION

This module will provide teachers with enough material to cover a three-year program by studying one section per year.

The material presented is divided into three categories to be introduced in whatever order desired:

a) folk music of North America;
b) folk music of the U.S.A.;
c) folk music of Canada.

The unit entitled Folk Music Of Other Cultures: The Far East is designed to be used as a model by teachers setting up other units within the modular route.

III. MUSICAL CONCEPTS

Melody

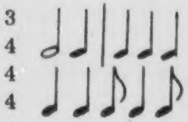
Students should be able to:

- recognize that folk melodies are built on different scales and modes;
- recognize that folk melodies are made up of like and unlike (repeated and contrasting) melodic phrases;
- recognize that folk melodies may be sung with or without accompaniment.

Rhythm

Students should be able to:

- recognize that folk melodies have repeated rhythmic patterns;
- recognize that folk melodies have different meters $\frac{2}{4}$, $\frac{4}{4}$, $\frac{6}{8}$, and $\frac{3}{4}$.
- distinguish between even and uneven rhthmic patterns.
- read simple rhythmic notation of folk melodies, e.g., $\frac{6}{8}$ ♩♪♩♪



Harmony

Students should be able to:

- understand that chords are made up of two or more tones played simultaneously;
- distinguish aurally between major and minor chords, half and full cadences, melody and accompaniment, countermelody vs. chordal accompaniment, different accompaniment styles;
- perform, simple chords on an instrument and harmony parts to songs.

Form

Students should be able to:

- identify various folk song forms, e.g., ballad, verse/refrain, lyric, cumulative;
- identify repetition and contrast in a song;
- identify the phrase structure of a song;

Tone color

Students should be able to:

- identify the tone colors of the different instruments;
- identify the instruments most suitable to accompany particular songs.

FOLK MUSIC MODULE

IV. CONTENT OUTLINE

Key - S.B. - Silver Burdett
MMYO - Making Music Your Own
EM - Exploring Music

GENERAL TOPICS	SAMPLE STRATEGIES	EXAMPLES
A. FOLK MUSIC OF NORTH AMERICA		
1. What is folk music?	Play various types of music and ask the class to select the ones they would consider to be folk music. Discuss their reasons.	A Beatles' song, a hit parade song, an art song, and a folk song. See The World of Popular Music: Folk and Country.
	Have students bring in an example of what they consider to be folk music. Discuss.	
2. How is folk music originated and transmitted?	To illustrate the oral transmission of folk music, play a game of passing a line of a song around a circle to see if the last person sings it exactly as the first.	Change the rhythms, the words, the style, or the form.
	Compare different versions of the same song. Have several students alter a familiar song to create different versions.	"Barbara Allen". See The World of Popular Music: Folk and Country. Change the rhythm, the words, or add a chorus.
3. What are the subjects and themes of folk songs?	Listen to, play, and sing folk songs about different subjects: . work: sea, mining, lumbering, railway, farming; . regions and environments: coastal, prairie; . spirituals; . protest songs; . historical events; . ballads.	Sea - "Drunken Sailor", S.B. 7. Farm - "Hold On", S.B. 7. Railroad - "Drill Ye Tarriers", EM8.

GENERAL TOPICS	SAMPLE STRATEGIES	EXAMPLES
	Study the social, political, and historical context of the songs. Use books, newspaper articles, photographs, movies, and interviews.	"Alabama Bound", S.B. 7.
	Write a play or make a slide-tape presentation using songs, pictures, and narrative material illustrating a particular historical period.	"Poor Wayfarin Stranger", S.B. 7.
	Study the history of a particular region in North America through its folk music, e.g., the east coast.	"The Titanic", Something to Sing, Geoffrey Brace.
	Compare the folk music of different regions, e.g., the west vs. the east coast.	"Lord Lovel", S.B. Satellite. "Gypsy Rover", EM 8. "Streets of Laredo", S.B. 8. The Folk Songs of North America, Alan Lomax.
4. How is the folk style of singing different from other styles?	Compare different singing styles. Discuss the characteristics of folk style, e.g., simplicity, understatement, irregularity of verse-interpretation, and lack of musical dramatics.	Compare a popular song-artist, such as Streisand to a folk singer. If possible, compare different singing styles of the same song, e.g., the Carter Family's version to Joan Baez's version of the same song. See The World of Popular Music: Folk and Country.
5. What are the musical characteristics of a folk melody?	Mode or scale Discover what scale or mode the song is built on by examining the pitches used.	Spectrum of Music: Music U.S.A.
	Establish three or four common modes, e.g., major, minor, pentatonic, Dorian, aeolian.	Modes are written out on p. 35 of the teacher's edition of Spectrum of Music: Music U.S.A.

GENERAL TOPICS	SAMPLE STRATEGIES	EXAMPLES
	Improvise tunes of melody bells arranged in a model sequence, e.g., pentatonic, and compare others, e.g., Dorian.	
	Differentiate aurally between songs that are built on different scales or modes. Verify by checking notation.	Major: "Springfield Mountain", Spectrum of Music: Music U.S.A.
	Study the use of certain modes to communicate feelings, e.g., minor mode often communicates sadness.	Dorian: "Wayfarin Stranger", S.B. 7. Lydian: "All My Trials", MMYO 8. "Scarborough Fair", S.B. 7. Pentatonic: "Swing To", S.B. 8. "Wild Mountain Thyme", S.B. 7.
	Repeated rhythmic and melodic patterns Find the repeated rhythmic and melodic patterns in folk songs. Clap them and notate them.	Rhythmic and melodic: "Drunken Sailor", "Wayfarin Stranger", "Alabama Bound", S.B. 7.
	Study the rhythmic question and answer form.	
	Improvise rhythmic or melodic questions and answers, first unaccompanied and then over a chordal accompaniment, e.g., guitar or ukelele. The teacher claps or plays a rhythm and the students improvise an answer with voice, body, or instruments.	Ella Jenkins record of Call and Response songs.
a) Range of a folk melody.	Range and vocal style	
	Compare the range of a folk song (from lowest to the highest note) to the range of other melodies.	
	Compare the vocal styles of different folk singers.	Odetta, Joni Mitchell, Woody Guthrie, Ledbelly.

GENERAL TOPICS	SAMPLE STRATEGIES	EXAMPLES
b) Simple forms of a folk melody.	*Simple forms*	
	Analyze the different ways in which folk songs are put together by answering the following questions: . How many sections are there? . Are the tempo and meter the same throughout? . Are sections repeated?	Ballad: "Barbara Allen", *S.B. 7.* Verse Refrain: "Old Joe Clark", *S.B. 6.* "Shady Grove", *S.B. Satellite.* Call and Response: "Alabama Bound", *S.B. 7.*
	Find examples of similar poetic forms.	
	Write the lyrics for a folk song in one of the above forms. Set some of them to melodies.	
6. How are folk songs accompanied?	Distinguish between accompanied and unaccompanied folk songs. Discuss why some songs are more suited to accompaniment than others.	"Long John", *Folk Songs of North America.* Use rhythmic beating of high and low metal sounds to imitate chopping as accompaniment.
	Make up rhythmic sound accompaniment of folk songs.	See *Spectrum of Music: Music U.S.A.*
	Introduce the simple, non-chordal accompaniment instruments.	Mouth Bow, Jew's harp, Kazoo, Lumberjack spoons.
	Construct simple instruments and play them jug-band style.	See Instrument-making module.
a) Chordal accompaniment.	Listen to, sing, and play folk songs, using two or three chord accompaniments on guitar, ukelele, dulcimer, and autoharp.	
	Listen to guitar versions of folk songs to hear how the guitarist plays both melody and accompaniment at once.	

GENERAL TOPICS	SAMPLE STRATEGIES	EXAMPLES
b) Melodic vs chordal accompaniment.	By listening, singing, and playing, differentiate between a melodic and a chordal accompaniment.	
B. FOLK MUSIC OF THE U.S.A.		
1. How has North American folk music changed in recent years?	Compare a version of a folk song sung by a traditional folk singer to a version sung by a contemporary pop singer.	"The Riddle Song", sung by Jean Ritchie vs "The Twelfth of Never", sung by Johnny Mathis. See The World of Popular Music: Folk and Country.
	Discuss the merging of folk and rock by the use of rock instrumentation in folk music.	
	Listen to and compare folk and folk-rock versions of the same tune.	Folk-rock version of "Wild Mountain Thyme", played by the Byrds vs the folk version played by Judy Collins. See The World of Popular Music: Folk and Country.
	Distinguish between traditional folk songs and contemporary folk songs. What elements are the same? What elements are different?	Play some of the traditional and contemporary songs of Judy Collins, Joan Baez, Bob Dylan and Buffy Saint Marie. See The World of Popular Music: Folk and Country.
	Discuss the effect of folk festivals, coffee houses, and the Nashville commercial market on the nature of folk music in North America.	Refer to the EAV Audio-Visual set Pop Music of the Twentieth Century, Section 5, "The Popular Folk Song Movement".
	Start a noon-hour folk music and snack bar place in the school.	
	Visit commercial recording studios.	

GENERAL TOPICS	SAMPLE STRATEGIES	EXAMPLES
	Organize a mini-folk arts festival (music, crafts, food, etc.) in cooperation with other teachers. Bring in some well-known local folk-singers to perform with the students.	
2. Where did country music originate and how did it develop?	Discuss the reasons for the origination of country music in the Appalachian mountains. (Settlers from the British Isles lived in the isolated mountain regions and were cut off from the outside world; thus, they maintained their traditional music for about 200 years.)	Refer to S.B. Satellite on "Country Music and Its Roots" and/or EAV Audio-Visual History of American Folk Music, Section 4, "Country Music in America".
	Discuss the influence of the invention of the radio on the spread of country music.	See The World of Popular Music: Folk and Country, Teacher's Manual, pp. 30-32.
	Listen to examples of early recordings of country music stars. Discuss the instruments used, the styles of singing, the subjects of the songs, the rhythmic features.	Follett records "Uncle Dave" Macon's recording of "Way Down the Old Plank Road".
	Compare old and new versions of country songs.	Compare the Carter Family's "Lonesome Valley" to Joan Baez's version of the same song. See The World of Popular Music: Folk and Country. Compare Fran Hutchinson's version of "Stackalee" to "Stagger Lee" by Taj Mahal. See The World of Popular Music: Folk and Country.
3. How did the music of the black people in the southern United States influence folk music?	Discuss the introduction of the banjo and the adaptation of fiddle tunes for banjo.	Cripple Creek recording by Flatt and Scruggs, S.B. Satellite.
	Discuss the origin of the "blues" as the simple and spontaneous personal expression of the black people in America.	

GENERAL TOPICS	SAMPLE STRATEGIES	EXAMPLES
	Discuss the development of the blues from a country, mainly solo expression to a more sophisticated and expanded instrumental form performed by city blues musicians.	
	Sing and accompany blues songs.	Songs "Till That Day Blues", "Work A Day Mornin'Blues", S.B. 7.
	Learn to improvise the blues as outlined in the S.B. unit.	See S.B. Satellite, "Improvising the Blues" Spectrum of Music: Music U.S.A.
4. How does American folk music reflect the social problems of the country?	Discuss the social problems in the U.S. within the last twenty-five years as evidenced in newspaper or magazine articles, poetry, songs, e.g., environmental concerns, civil rights, economic issues, alienation of the individual, urban problems, labor problems.	Songs and poems Spectrum of Music: Music U.S.A. "Music as an Expression of Concern". . "Little Boxes" . "We Shall Overcome" . "We Shall Not Be Moved" . "All My Trials", S.B. Music 6 . "Pack Up Your Sorrows", "Sounds of Silence", S.B. Satellite.
C. FOLK MUSIC OF CANADA		
1. What are the origins of Canadian folk music?	Have students trace their ethnic origins.	Kenneth Peacock, Twenty Ethnic Songs from Western Canada.
a) European and Asiatic	Have students bring in a recording or tape of a family member or friend singing a traditional folk song.	
	Learn to sing some of the songs.	
	Discuss the transmission of the folk music of European immigrants to Canada.	

GENERAL TOPICS	SAMPLE STRATEGIES	EXAMPLES
	Analyze the different characteristics of the music in terms of subject, rhythm, melody, and instrumental accompaniments.	Walter, Arnold (ed.) *Aspects of Music in Canada.*
	Compare folk instruments of different ethnic groups. Invite local performers to demonstrate ethnic songs, instruments and dances.	Buchner, Alexander. *Folk Instruments of the World.* *World Cultures* record series (Bowmar).
b) Indian and Eskimo		
i. What were the sources of the subjects of traditional Indian music?	Discuss the sources of inspiration for traditional Indian music: . the natural world (sun, earth, crops, elements) . religious inspiration . survival: hunting, war . daily events: games, lullabies.	*People and Music.* "American Indian Music".
ii. How does the music differ from tribe to tribe or region to region?	Study examples of the music of Indians from different regions of Canada. Discuss the similarities and differences.	*Records* Indian Music of the Canadian Plains - Folkways. Songs and Dances of the Great Lake Indians - Folkways.
	Draw attention to the great variety in the music from tribe to tribe.	Indian Music of the Pacific Northwest Coast - Folkways.
iii. What are some musical characteristics of traditional Indian music?	Explore the musical elements of the plains Indians: . simple melodies (the melody is more important than the words) . unwritten . strong drum beats throughout i.e., social dance songs . no harmony . wide variety of voice range . voice vibrato and throbbing quality . pentatonic scale	*S.B. Satellite,* "Music of North American Indians". *Tawow* multi-media kit, Book Society. (Information and taped music; see study card #19). *Indian Music of the Canadian Plains.* Folkways FE 4464.

GENERAL TOPICS	SAMPLE STRATEGIES	EXAMPLES
	. syllabic words . changing meter . descending melody . strict formal pattern of performance.	
iv. What instruments are used?	Discuss the use of instruments in the traditional Indian community.	S.B. Satellite, pp. 19-27, McGehee, People and Music, pp. 24-26.
	Make and play simple instruments, such as drums, rattles, the rasp, flutes, and whistles, stringed instruments.	Refer to the Instrument-making module in this guide.
	Create a vocal and instrumental accompaniment to an Indian legend.	
v. How have the changes which have occurred in native communities in recent years affected their traditional music?	Discuss the reasons why the native peoples have abandoned many of their traditional ways, e.g., introduction of radio and communications, technology and the influence of the white man's life-style.	Scott, Ann. Canadian Indian People. Robert B. Monsour Ltd., 4 filmstrips/ 2 cassettes. Buffy Sainte-Marie. Fire and Fleet and Candlelight (record).
	Some traditional music is performed today, mostly for the entertainment of "tourists". Go and see a group of "pow-wow" dancers perform or invite them to your school. The Manitoba Indian Brotherhood is a source of information on Native culture.	The Best of Buffy Sainte-Marie. Vanguard, 1970. The Living Arctic. Cinemedia Ltd. Agincourt, Ontario (excellent film-strips, teachers' guides, maps, and transparencies.)
vi. How is Eskimo (Inuit) music similar to traditional Indian music?	The following topics could be discussed: . subjects for the music, . rhythmic quality, . use of the drum, . the melodies used, . the use of the voice rather than instruments, . the dominance of men, . the use of syllables instead of words.	Books Hoffman, Charles. Drum Dance: Legends, Dances and Songs of the Eskimos (an excellent source of songs, customs, and information). Audio-Visual The Eskimos of Hudson's Bay and Alaska, Folkways (record).

FOLK MUSIC MODULE

GENERAL TOPICS	SAMPLE STRATEGIES	EXAMPLES
vii. Discuss the social and cultural traditions and life-style of the Eskimos as evidenced in their music.		Katz, Ann. Eskimo Stories. Robert Mansour Ltd., 4 filmstrips/ 2 cassettes. Then and Now in Frobisher Bay. Gage Educational multi-media kit. For more reference material, consult the useful booklet, Resource Materials Pertaining to Indian Inuit, and Metis Cultures. Manitoba Department of Education.
e) French Canadian	Origins	
i. How did the music of French Canada originate?	Most of the songs were brought by the early immigrants to New France in the 17th century. Discuss: . folk songs of Old France; . those introduced after 1680 (mostly composed or written transcriptions); Songs in more remote districts of Quebec are more archaic.	Songs "Auprès de ma Blonde", "Un Canadien Errant", "Les Raftsmen". Folk Songs of Quebec. "Cecilia", Folk Songs of Canada. Records Folk Songs of France and French Canada. Folkways A Centennial Collection: Canada's Story in Song. Fowke and Mills. (Song book and record) Songs of French Canada. Folkways. Books Fowke, Edith and Richard Johnston. Folk Songs of Quebec. Kallman, Helmut. A History of Music in Canada 1534-1914.

GENERAL TOPICS	SAMPLE STRATEGIES	EXAMPLES
ii. What are some common subjects of French Canadian folk songs ?	Historical Select songs that describe historical events in French Canada. Discuss the events as related to the social and political context of the times. Some students can dramatize the historical event while others sing the song. Present vignettes of French Canada's history in song to the history class.	Songs "Un Canadien Errant", Folk Songs of Quebec.
	Voyageurs Voyageurs were boatmen whose canoes plied the rivers and lakes between Northern Ontario and Manitoba and the trading centers in the early 1800's. Discuss the rhythmic and melodic quality of the voyageurs' song as it relates to their work: . always sung in unison, . the time was marked with their paddles, . one or two men always led, . call and response followed by a chorus. Sing the voyageur songs.	Songs "En Roulante", "C'est L'aviron", "Youpe! Youpe! Sur La Riviere". Folk Songs of Quebec.
	Dancing and Festivities Discuss: . Jews harp, guitar, clarinet were common accompaniments; . the popularity of dancing in the early days.	"Ah, Si Mon Moine Voulait Danser", "J'Entends le Moulin". Folk Songs of Quebec.
	Jigs, reels, square dances were popular in the Acadian region (Maritimes).	"Dans Tous des Cantons". Folk Songs of Canada. "Chevaliers de la Table Ronde". Canadian Vibrations.

GENERAL TOPICS	SAMPLE STRATEGIES	EXAMPLES
	Lumbermen's songs Lumbermen sang and accompanied themselves on folk instruments. Discuss the use of music in the lumberman's work.	"Dans Les Chantiers", "Les Raftsmen". Folk Songs of Quebec.
	Love songs Sing and accompany these songs on guitar or autoharp and listen to recorded versions.	"C'est la Belle Francoise", "Cecilia". Folk Songs of Quebec.
	Patriotic songs Use these songs for sight-reading practice.	"A la Claire Fontaine". Folk Songs of Quebec.
d) The Maritimes		
i. What are the origins of the music?	The music was brought by immigrants from England, Scotland, and Ireland.	Lomax, Alan. Folk Songs of North America.
	Acadian music came from the French settlers in the Maritimes.	
ii. What are many of the songs about?	Discuss the life of Maritimers as reflected in their folk songs about the sea and the fishing villages. Sea chanteys.	The following songs are from Folk Songs of Canada, Fowke: "Lukey's Boat", "Jack Was Every Inch a Sailor", "The Squid-Jiggin Ground", "We'll Rant and We'll Roar", I'se the B'y", "A Great Big Sea Hove in Long Beach".
	Humorous songs	"I'll Give My Love An Apple", "Squarin'Up Time", "The Farmer's Curst Wife", "The Kell Grew's Soiree".
	Love songs	"The Blooming Bright Star of Belle Isle".
	Ballads	"Peter Amberley", "The Chesapeake and the Shannon".

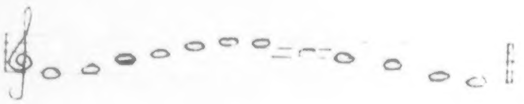
GENERAL TOPICS	SAMPLE STRATEGIES	EXAMPLES
iii. What kind of folk music is being generated in contemporary Canada?	Listen to some of the contemporary Canadian folk artists' interpretation of old and new material. Compare the old songs to the new in terms of musical style and message. Discuss how contemporary Canadian folk music reflects our society. Read and study Canadian poetry. Try to create original folk songs on current topics or personal observations of life in Canada.	Singin'About Us. James Lorimer and Co. Canadian Pop Anthology. Gordon Thompson. Canadian Vibrations. Fowke. Nostalgia: "Moody Manitoba Morning", "Alberta Bound". Canadian Pop Anthology. The following songs are from Canadian Vibrations: "Did She Mention My Name", Canadian Pacific". The seasons: "Snowbird" Politics "The Universal Soldier" "Song for Canada" Social issues: "Sisters of Mercy".

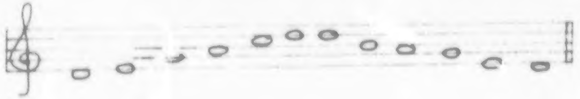
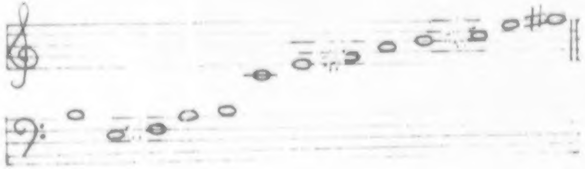
MODEL UNIT OUTLINE
FOLK MUSIC OF OTHER CULTURES: THE FAR EAST

This outline is to serve as a guide for teachers in organizing a similar unit on the music of any other culture.

EXPECTANCIES	EXPERIENCES & ACTIVITIES	EXAMPLE
1. How is the music of the Far East distinguishable from other ethnic music?	Play examples of music from several parts of the world. Have students select the one they would consider to be of the Far East. Discuss their reasons.	Use selections from the record set Folk Instruments of the World. Follett and other ethnic music records are available from the Manitoba Department of Education Library. The songs listed in this module can be found in Music of the Orient: The Spectrum of Music unless otherwise indicated.
2. What are some countries in the Far East and how does their music compare to Western music?	Locate the countries on a map (China, Japan, Korea, India, Burma, Bali, Java).	
a) How do the musical qualities of Far Eastern music differ from those of Western music?	The tone quality of the instruments and singers and tonal patterns are different, e.g., . use of microtones (smaller than semi-tone), . sensitivity to minute changes in pitch, . music is often not written down, . importance of percussion instruments, . ornamentation, . concentration on melodic and rhythmic subtlety and refinement.	Listen to examples of traditional Western folk music and compare them with Eastern music in terms of melody, singing style, and instrumentation.
b) Compare the folk music of India to that of the early black music in the U.S.	Read and discuss how the people used the rhythm of their work to create music accompaniment, e.g., the slaves in the U.S.	Read "A Singing People", p. 40 in People and Music, McGehee.

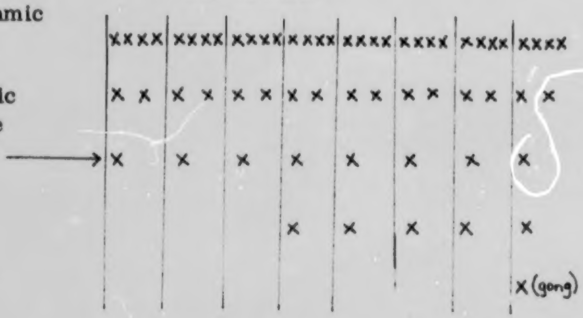
EXPECTANCIES	EXPERIENCES & ACTIVITIES	EXAMPLE
c) How is the Indonesian orchestra (gamelan) different from our traditional Western orchestra?	Compare the instrumentation of a gamelan orchestra to that of a Western orchestra. (There are mostly percussion instruments in the gamelan). Have students construct instruments like those used in a gamelan.	Read "The Music of Indonesia", p. 23, Music of the Orient: The Spectrum of Music. Students may construct drums of different sizes and timbres, xylophones made of hard wood, and mettalophones made from pieces of pipes as described in "Sources of Music Sounds" The Spectrum of Music.
3. How are the culture and philosophy of the ancient Far East reflected in its musical history?	China . emphasis on mythology (legend) and ritual . scientific and theoretical approach to the universe . concern with order . mysticism . love of nature . influence of ancient philosophy and sacred symbolism . preservation of ancient forms.	People and Music, McGehee, pp. 107-126, Music Cultures of the Pacific, the Near East, and Asia, William Malm.
4. How did the traditional music of the Far Eastern countries originate and develop?	China . music of the courts . music of the battles . music for festivals . legends	Read: People and Music, McGehee, pp. 34-35, 38.
	Japan Japan adopted the music of China as transmitted through Korea and modified it according to its own taste.	Music Cultures of the Pacific, the Near East and Asia, William Malm, pp. 68-69.
	India Ancient hymns form the oldest vocal tradition in the world. The music is linked strongly with Buddhist and Hindu religious ritual.	

EXPECTANCIES	EXPERIENCES & ACTIVITIES	EXAMPLES
5. What are the distinctive musical elements of the Far East?		
Melody: China	Read about the legend of Feng-Huang and Huang-Chung in order to understand how microtones were produced. (A combination of the voice tones with the pipes).	Read: "Tones from Bamboo", People and Music, McGehee, p. 35.
i. How did the use of microtones originate?	Play a chromatic scale on the piano or xylophone and note that the interval used is a semitone which is the smallest interval used in Western music. Tune two guitars so that one is sharper or flatter than the other. Play each string separately and then together explaining that these are microtones. Make a diagram of the microtones in a scale.	
ii. What scale is the music of China based on?	Play the pentatonic scale upon which the music of China is based.	
	Improvise on the pentatonic scale on xylophones with the recording "Picking Tea Leaves and Chasing Butterflies".	"Picking Tea Leaves and Chasing Butterflies".
	Sing "Wagon Driver's Song". Add an ostinato accompaniment on the bells.	"Wagon Driver's Song", Music of the Orient: Spectrum of Music.
Melody: Japan		
iii. What scale(s) or mode(s) is the music of Japan based on?	In-mode Play the in-mode on the piano, recorder or bells. Explain that this is one of the modes or scales used in Japanese melodies.	In-mode: "Spring Sea", Music of the Orient: Spectrum of Music. 

EXPECTANCIES	EXPERIENCES & ACTIVITIES	EXAMPLES
	Listen to a piece of music in the in-mode.	Yo-mode:
	Have students make up melodies of their own using this mode.	
	Discuss the organization of pitches in the Hyojo.	Hyojo mode: "Etenraku", Music of the Orient: Spectrum of Music. 
	Do a melodic improvisation with recorder, bells, guitar, piano, and melodica using the Hyojo.	Improvisational forms 1. Start with bells, add the guitar, etc. 2. Decide the form before improvisation begins; use a soft section, then loud section, then soft section again. 3. Choose a conductor to make the choice of instruments, dynamics, and tempo.
	Learn to sing the "Soran Song" (a Japanese folk song).	"Soran Song", Music of the Orient: Spectrum of Music.
	Arrange the tones used in the song from low to high to find the scale on which the melody is built. Using these pitch choices, make up an accompaniment for the song.	

EXPECTANCIES	EXPERIENCES & ACTIVITIES	EXAMPLES
Melody: India		
iv. What is the predominant melodic form in India?	Raga Listen to "Raga Bhairavi Bhatiyar". Using this as an example, explain the Raga form.	"Raga Bhairavi Bhatiyar".
	Raga form . Alap - a slow, introductory movement . Jor - adds the rhythm to the tal . Gat - serves as the climax of the raga.	
	Have students compose their own ragas.	Descriptions of Ragas, People and Music, p. 41.
Melody: Indonesia		
v. How is the system of tuning in Indonesian music different from that used in Western music?	Discuss with the class that most music of Southeast Asia cannot be shown accurately on line staff of Western music because the intervals are not the same; therefore, Asian music does not sound "in tune" to the western world.	Music of the Orient: Spectrum of Music, p. 26. Pitch name of cents. Diatonic scale C D E F G A B C 200 200 100 200 200 200 100 =1200
	Explain to the class that Southeast Asian music uses a system of tuning based on "cents", musical sounds that have pitches which are determined by the speed of the vibration of the string. There are 1200 cents in one octave. Show what the western world diatonic scale would look like using the cents system. Next show what a scale in Java would look like in the cents notation.	Pitch name of cents Java scale: 1 2 3 4 5 6 7 8 120 150 270 130 115 165 250 = 1200
	Identify the melody layer of "Kebo Giro" by humming along with the melody. Pick out the pitches on a xylophone that always sounds right with the melody.	"Kebo Giro".

EXPECTANCIES	EXPERIENCES & ACTIVITIES	EXAMPLES
	Make up a pitch pattern out of the pitches that sound right with "Kebo Giro". Do an improvisation by using only melody instruments, e.g., xylophone, piano, recorder, melodica. Create different forms of the improvisation.	Start with one instrument playing the pitch pattern repeatedly. Add the next instrument when the performer feels moved to join. (Or one might use a conductor to make decisions in the improvisation). Use the different combinations of the instruments to begin the piece, then add to or subtract from these combinations, i.e., alternate from slow to fast and from soft to loud. Use all of the forms listed previously as a final improvisation.
vi. What is the predominent instrumental form?	Listen to "Golden Rain" as an example of Balinese gamelan and a source for an improvisation using the pentatonic ostinato. Use the piece as a take off for an improvisation on the pentatonic scale. Use "Golden Rain" as an ensemble to play along with.	
Rhythm: China	Listen to "Picking Tea Leaves and Chasing Butterflies". Ask students to identify the meter.	"Picking Tea Leaves and Chasing Butterflies".
Rhythm: Japan	Pick out a rhythmic pattern used in the melody of "Wagon Driver's Song". Play it on a wood block while singing the song.	"Wagon Driver's Song".
	Sing "Song of the Hoe". Play a rhythmic accompaniment to it by using a rhythmic pattern from the melody. Note the change of meter.	"Song of the Hoe".

EXPECTANCIES	EXPERIENCES & ACTIVITIES	EXAMPLES
Rhythm: India	Sing "Soran Song". Add a lively drum part by taking a rhythm pattern from the song.	"Soran Song".
	Have students make up their own drum patterns.	
	Listen to the "Miner's Song". Note how the rhythm of this piece is much more syncopated than the other piece.	"Miner's Song".
	Have the class discover that the folk songs of Japan are usually in duple meter and that the standard accompaniments are hand clapping or barrel drums with two tacked heads played with sticks.	*Music Cultures of Pacific, the Near East, and Asia.* William P. Malm, p. 137.
	Discuss with the class the use of the *tals* in the music of India.	*Music of the Orient: Spectrum of Music,* p. 30.
	Have students explore a variety of rhythms with various percussion instruments.	
	Play "Manam Nalla". Use the dadra tal or ektal tal as a basis for the rhythmic accompaniments for "Manam Nalla".	"Manam Nalla" 
Rhythm: Indonesia	Listen to "Kebo Giro". Find the metric beat. Note that the gong is heard once every 8 beats.	

EXPECTANCIES	EXPERIENCES & ACTIVITIES	EXAMPLES
	Refer to the chart on p. 24 of Music of the Orient: Spectrum of Music. Point out that the arrow in the score represents the layer which indicates the predominant beat. Note that all layers can relate to this particular rhythmic layer. Using this system of notation compose a group piece using the symbols for each instrument.	
	Listen to "Golden Rain". Have students identify the basic beat; then rhythmically identify the other layers of sound.	"Golden Rain"
Tone color: China	Discuss the fact that most musical instruments of the East Asian countries are related.	"Picking Tea Leaves and Chasing Butterflies".
	Compare the following instruments to the instruments in the West: Shing, Yueh kin, Chin, Er Hu, and Pi P'a.	"Pai Niao Yin".
Tone color: Japan	Discuss the timbres of each of the following instruments and compare the instruments to instruments used in the West. In the discussion point out the fact that these timbres resemble the feeling and quality produced in the eastern music: . Shoe - a small mouth organ, . Buiva - a lute, . Hichiriki - a small oboe, . Ryuteki - a flute, . So - zither, . Kakko and taiko - drums, . Shoko - a gong.	"Etenraku". "Spring Sea" Fuki - Record 9, Side a., p. 113, Exploring Music 8. Background information on Japanese instruments can be found in Music Cultures of the Pacific, the Near East, and Asia. William P. Malm.

EXPECTANCIES	EXPERIENCES & ACTIVITIES	EXAMPLES
Tone color: India	Compare the instruments used in India to the instruments of China, Japan, and Indonesia. Note the predominance of the drum in India and Indonesia. Instruments used in India: . Tabla - drum, . Banya - drum, . Mrdangam - drum, . Veena - sitar, . Sarangi - lute, . Sarinda - string, . Taboura - string.	Instruments of India, Music of the Orient: Spectrum of Music, p. 31. Improvisation on Rupak Tal, Music of the Orient: Spectrum of Music, p. 30. Dhun, Record 12 Side A Exploring Music 7, p. 145. "Raga Bhairavi Bhatiyar".
Tone color: Indonesia	Principal instruments in the gamelan of Java and Bali are percussion instruments and gongs of various sizes. Flutes, drums, and a few string instruments are also a part of the gamelan.	Gamelan Gong Kebyar: Baris Record 9 Side B, Exploring Music 8, p. 113. Sekehi Genggond: "Frog Song", Record 9, Side B, Band 2, Exploring Music 8, p. 114.
	Compare the gamelan orchestra to the western orchestra.	Ketjak Chorus: Balinese Chorus. Balinese Chorus. Exploring Music 7, p. 145.
	Compare the principal instruments in the gamelan to the principal instruments in the orchestra of the western world.	"Kebo Giro". "Golden Rain".

V. RESOURCE MATERIALS

Note: A "must" for every music teacher is the Folk Music Sourcebook, by Sandberg and Weissman, Alfred A. Knopf, distributed by Random House of Canada, 5390 Amber Drive, Mississauga, Ontario, L4W 1Y7. A complete bibiliographic listing of every record, song collection and instrument book under the sun!

* Indicates primary source.
L Indicates available at the Manitoba Department of Education.

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* Fowke, Edith and Richard Johnston. Chansons de Quebec. (Folk Songs of Quebec). Waterloo: Waterloo Music Company, 1957.

Hofman, Charles. Drum Dance: Legends, Ceremonies, Dances and Songs of the Eskimos, 1974.

L MacLeod, Margaret. Songs of Old Manitoba. Scarborough: McGraw-Hill Ryerson, 1960.

L Peacock, Kenneth. Twenty Ethnic Songs from Western Canada. National Museum of Canada, Bulletin 211, 1966.

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Malone, Bill. *Country Music, U.S.A.: A Fifty-Year History.* (American Folklore Society). Austin: University of Texas Press, 1969.

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L* Elementary Science Study. *The Musical Instrument Recipe Book.* Scarborough: McGraw-Hill Ryerson, n.d.

Guitar

* Bartel, L. and D. Doerksen. *Getting Into Guitar.* Yamaha, n.d.

* Fox, Dan. *Songs, Strums and Chords for Beginning Folk Guitar.* New York: TRO, n.d.

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Ritchie, Jean. The Dulcimer Book. New York: Oak, 1963.

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Peterson, Meg. The Many Ways to Play the Autoharp. (Volume I) Oscar Schmidt, 1966.

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* Waring, Dennis. Woodwrights. 1401 Main Street, Winnipeg, Manitoba.

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* Anthology of American Folk Music. (3, 2 record sets) 1 Ballads, Folkways 2951, Volume 2 Social Music, Folkways 2952, Volume 3 Songs, Folkways 2953.

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The Men of the Deep (record and book). Waterloo Music, 1973.

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The Travellers Sing for Kids. Caedmon (distributed by Heath).

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Discovering the Music of Japan. Holt, Rinehart and Winston.

Filmstrips

An Audio-Visual History of Folk Music. EAV (Scholar's Choice).

The Blues. EAV (Scholar's Choice).

Japan Series. Doubleday Multimedia - 6 filmstrips, cassettes.

Southeast Asia. National Geographic Society - 7 filmstrips, 7 records.

INSTRUMENT-MAKING: SCOPE AND SEQUENCE

	PERFORMANCE	LANGUAGE	STORY OF MUSIC
Instrument-making	The student should be able to:	The student should be able to:	The student should be able to:
	Build percussion instruments and play them singly and in a group.	Demonstrate an understanding of the following terms and concepts: membranes timbre rhythmic notation bells marimba claves amplitude tonal chimes xylophone castanets mallets tambourine maracas glockenspiels guiro pitch	Know the origins of percussion instruments; Understand the acoustic principles relative to all instruments; Understand the relation of the percussion instruments of the orchestra to the student made models;
	Build string instruments and play them particularly in accompanying songs.	vibrating, tuning gut, steel, nylon amplification tension barring timbre pitch arco pizzicato slur apoyando fret harmonic al aire chording folk classical rock country guitar piano harp violin viola cello bass harpsichord clavichord steel guitar banjo dulcimer mandolin zither psaltry lute	Know the origins of string instruments; Understand the relation of the string instruments of the orchestra to the student made models;
	Build wind instruments and play them singly and in a group.	reed embouchure diaphragm mouthpiece vibration breath support tone pitch fingering recorder flute piccolo clarinet oboe bassoon English horn saxaphone	Know the origins of wind instruments; Understand the relation of instruments of the orchestra to the student made models.

I. RATIONALE

"One of the most happy and exciting things we can do in life is make music. Playing music with one other person or a group of people is a joyful, sharing experience. Alone, music can be like a close friend, helping us to express our happiness and sometimes helping us get through lonely, hurting times. It is a language as important to people as the language we speak, and it is the only language which people all over the world have in common."[1]

No one really knows why music affects us the way it does, but the magic that results from musical experiences is undeniable. What greater pleasure is there than to build the instrument from which that music issues?

The making and playing of musical instruments need not be reserved for the highly skilled artisan or musician. Very young children already have an interest in soundmaking devices. This can be developed to the extent that materials and an imaginative environment are provided. A program of instrument-making uniquely integrates music, industrial arts, and science. Such bridges between subject areas are welcome in this era of fragmented curricula.

The projects described in this guide have all been tried and found effective, but, as in all "methods" it is up to the teacher to adapt these materials to fit the situation. Do not be afraid to improvise and substitute; just try it out before presenting it to a class.

II. OBJECTIVES

Students should be able to:

- sensitize aural perception;
- develop confidence in using the hands to create;
- exercise curiosity and a desire to explore beyond the classroom;
- derive pleasure from making and playing musical instruments.

III. MODULE OUTLINE

Unit One: Acoustics of Musical Instruments

This unit provides a general introduction to acoustics, which is the science of sound, and how it relates to musical instruments. Vibratory principles are discussed in order to set the groundwork for the actual making of instruments.

Unit Two: Instrument-Making

This unit provides a general introduction to the making of musical instruments. There are sections which explain principles related to string, wind, and percussion instruments.

An instructional package for making musical instruments has been prepared for use with this module. The instructional package contains instructions for making string, wind, and percussion instruments and can be obtained from the Curriculum Services Branch, Manitoba Department of Education.

Materials

Most music classrooms have an abundance of musical instruments handy for exploration and demonstration. However, there are a number of items that are not common to the music room but they can be borrowed from the science and industrial arts areas. Half the fun is in scrounging and improvising materials that may not be readily available. Each section of the separate instructional package begins with a list of suggested materials.

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[1] Dallas Cline. The Cornstalk Fiddle and Home-made Instruments. New York: Oak Publications, 1976, p. 10.

Class Environment

Carefully consider the environment in which these activities will be developed. Consider factors such as:

. Space:
    . for working. There should be enough space for several small groups to be able to have "hands-on" experiences.

    . for storage. Materials, work under construction, and instruments that may be privately owned require adequate storage space.

. Noise:
    . Because of the nature of these activities, the noise factor should be considered. Guided discoveries and scientific testing may not sound too highly organized at times and may disturb others.

IV. METHODOLOGY

UNIT ONE: ACCOUSTICS OF MUSICAL INSTRUMENTS

Materials

- flexible rule or hacksaw blade
- drum
- tuning fork
- guitar
- cymbal or bell
- related instruments of different sizes

Noise or Music

Our environment is constantly full of sounds, sounds to which we become accustomed. Stop and listen. How many sounds can you count? As we become more aware of these sounds we notice their incredible variety. For instance, some are high pitched, others low; some die quickly, others come and leave slowly; some are pleasant and musical, others are harsh or noisy.

Listen to some of the sounds around you and try to discover the source of each. It is easiest to focus attention if you shut your eyes and let your ears do the seeing. Now ask yourself:

. what object is producing each sound?
. would you consider the sound a noise or a note?
. what is causing that object to make the sound?
. is there a movement involved?

To further increase your sensitivity and awareness of sounds, explore the room for objects that produce pitches and those that produce noise. Test pipes, jars, desk parts, the waste paper basket, fish tank, keys, or anything in the room that can be tapped, shaken, blown, twanged, and so forth.

From the collection you have tested make two lists: one of things which just make a "noise" and one of things that make a pitch or a "musical" note. The best test for this is to try to sing the note to yourself. If you can isolate a singable pitch it will qualify as a note. The difference between "noise" and "notes" is an important concept in physics. Suffice it to say at this point that a musical note, a pitch, has one main vibration in it with a definite number of vibrations per second, whereas a noise is a jumble of mixed vibrations.

Having been sensitized to the wide variety of sounds in our environment, let us now take a closer look to see if we can discover just what kind of movement makes sound.

Vibrations and Sound

Collect a thin strip of metal, plastic, or wood, such as a flexible ruler or a hacksaw blade. Lay it flat on your desk so that about 10 cm of it projects beyond the edge of the desk. Hold the blade firmly on the desk with one hand and pull the projecting end down with the other hand. Release it suddenly and watch the movement of the strip as you listen to the sound. If it rattles noisily, either you are not holding it firmly enough or perhaps the strip is too rigid. Describe the resulting movement. What happens to the movement when the sound begins to die away?

When an object is moving in a regular up and down or backwards and forwards motion we say that it is vibrating. Vibration is the cause of all sound.

There are many other ways to establish the link between vibration and sound:

- Tap a drum that has rice or seeds placed on the head. The resulting dance is caused by vibration;
- Tap the prongs of a tuning fork on hard rubber or a medium hard object (not a hard surface) and lightly feel the prongs. Reactivate the prongs and put them in a saucer of water. Watch the vibrations manifest themselves in bubbles;
- Hold a sounding tuning fork so that the side of one prong touches a small piece of expanded polystyrene or a small rubber ball suspended from a fine thread;
- Tap a cymbal or a hand bell and lightly touch it. Gently rest a light jewelry chain on or against it. Watch the reaction;
- Pluck a guitar string firmly and see the resulting blur of the vibrating string.

What other vibrating objects can you think of that will allow you to feel and see the vibrations as well as hear them?

Sound waves

At this point we can safely say that vibration precedes sound. This is certainly not the complete story, though. What happens after an object is set into vibration? It then produces sound waves through the air. What are sound waves? We should be aware that the air around us has substance, that is to say, it is a nonvisible gas made up of molecules that can be set into motion. Wind is air in motion.

A more subtle movement of air molecules occurs when a vibrating object begins a chain reaction among the air particles, causing them to bump against each other in all directions from the vibrating source. This chain reaction among the molecules is called a "sound wave" or waves, and they move at approximately 1100 feet per second (which seems pretty fast until we think of light traveling at 186,000 miles per second). When the sound waves have enough strength to push the ear drum in and out, the vibrations are transformed into sound. It is interesting to note that scientists do not consider sound a reality until it has passed through three levels:

- something to produce the sound,
- a medium through which the sound travels,
- something to receive the sound.

Pitch (Hi-Lo)

Return again to the flexible ruler or hacksaw blade and listen to the sound produced when it is set moving as before (overhanging the desk by about 10 cm). Now move it so that only about half as much projects beyond the edge of the desk and set it vibrating again. How has the sound changed?

Experiment with the strip until you can produce notes of different pitch, that is, some which sound higher and some which sound lower than your original sound. It may help to hum the notes quietly to yourself.

The scientific measurement for different pitches is called "frequency", which simply means how frequently an object

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vibrates during one second of time. Usually things vibrate so fast that we need scientific equipment to measure their movement. The above experiment should demonstrate that the faster the blade is made to vibrate (short lengths) the more frequent its vibration.

The lowest pitch humans can hear is about 20 cps cycles per second (hertz); the highest is around 20,000 cps.

Amplitude (Loud and Soft)

In our last experiment, some energy was needed to vibrate the ruler or the hacksaw blade. Suppose you used more energy to set the blade in motion. Would you expect a difference in sound? How will the sound be different? A change in pitch? In loudness? Will the duration of the sound change? To make a sound louder or softer, we need to change the size of the vibration by using more or less energy to set the object vibrating.

In this experiment, the same length was vibrating in each case, so we need a special word to describe the size of the vibration. The word we use is "amplitude." This means the distance that the end of the blade moves away from its resting position. Is the amplitude of a loud sound greater or less than the amplitude of a soft sound which has the same pitch?

A larger amplitude of vibration causes a louder sound whatever kind of source is set vibrating. A violinist bows harder to cause the strings of the instrument to vibrate with a larger amplitude. A pianist presses a key harder to make the corresponding hammer hit the string harder, making it vibrate with a larger amplitude. A wind instrument is blown harder and a drum is hit harder if a louder note is required.

But loudness does not always depend on amplitude. When a tuning fork is used, it is often placed on a table to make the sound louder. As you can tell if you look closely, the amplitude of vibration of the tuning fork does not increase.

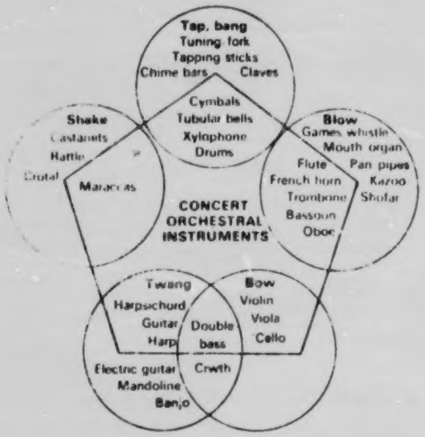
The tuning fork in contact with the table makes the table vibrate as well. Although the vibrations of the table are of very small amplitude, vibrations of the fork and the table together make a louder sound than that produced by the tuning fork alone. In this case, the loudness of the sound was due, not only to the amplitude of vibration, but also to the total size of the vibrating objects.

UNIT TWO: INSTRUMENT-MAKING

Introduction

At the source of every sound, something is vibrating (moving to and fro). As you probably know, some form of energy is required to set anything moving, which means that energy is required to start the vibrations which result in sounds. There are several ways to make objects vibrate including the more common types of energy such as blowing, striking and plucking. Bowing and shaking might also be added. List instruments under each of the following categories: Tap/bang, shake, blow, twang, bow.

Orchestral instruments could be classified as follows:[2]


Tap, bang
Tuning fork
Tapping sticks
Chime bars
Claves
Cymbals
Tubular bells
Xylophone
Drums
Shake
Castanets
Rattle
Crotal
Maracas
Blow
Games whistle
Mouth organ
Flute
Pan pipes
French horn
Kazoo
Trombone
Shofar
Bassoon
Oboe
CONCERT ORCHESTRAL INSTRUMENTS
Twang
Harpsichord
Guitar
Harp
Double bass
Bow
Violin
Viola
Cello
Electric guitar
Mandoline
Banjo
Crwth

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[2] Dorothy Diamond and Robert Tiffin. Musical Instruments. New York: MacDonald Education, 1976, p. 10.

In this section we will look in more detail at the following three classifications of instruments:

- plucked or string instruments,
- blown or wind instruments,
- struck or percussion instruments.

Applying the preceding acoustical principles by creating simple instruments can be great fun. People all over the world have made use of their environment to provide the materials for the construction of their musical instruments. Exploring instruments of other cultures is a fascinating area of study. We in Canada are not surrounded by gourds, vines and bamboo groves, but we do have an endless supply of discarded cans, bottles, plastic containers, piping and assorted junk that can be recycled into instruments. With a trip to the lumberyard, some basic tools, (hammer, saw, nails, drill, files and knife) plus a little ingenuity, you are ready to join the long and universal tradition of instrument-making.

How carefully you want to follow the instruction depends on you and your students. Many children have design ideas of their own and are capable of making their own decisions about what they make and how they work. We have attempted to give enough information to ensure minimal success. There are often a variety of ways to reach the same end as well as many options when it comes to choosing materials. Feel free to investigate alternatives.

The separate instructional package of making instruments contains guidelines for constructing musical instruments, which, although not highly sophisticated, are certainly capable of expressing a range of meaningful sounds. Unique sound effects and tonal inventions often result from these explorations.

If you find yourself desiring more information, detail and sophistication, there is a list of books in the resource section that will put you well into the art of instrument-making. Specialized tools and hardware are needed for most of these, but with a little time and patience the experience can certainly be rewarding.

Types of Musical Instruments

String Instruments

Many musical sounds are made by vibrating strings. We use the word string even though the "strings" of instruments such as the guitar, piano, harp and violin are made of steel, nylon or gut. In each of the instruments mentioned, the strings are not all the same: some strings are longer than others, some are thicker than others, and some are made of different material.

These three factors affect the sound produced:

- the tension or tightness of the string,
- the length of the string,
- the thickness and material of the string.

How?

To answer this question, you must investigate the effect of each of these factors in turn. You will have to listen for any change in the sound produced when you change one of the factors, while taking care not to change the others.

Activity

Collect several of the suggested sizes of rubber bands, in addition to as many jars, boxes of appropriate size and other "sound-boxes" you can find. By putting the bands around the boxes and plucking them, what variables can be clarified?

- Tension: Slacken and tighten the same band several times on the same sound-box, listening carefully and judging the pitch differences after each adjustment.
- Length: Place the band evenly around a box and listen to the sound. Now place a pencil across the box under the band, gently lifting the band to make sure the tension is equal on both sides of the pencil. What does the introduction of the pencil do to the pitch? Next move the pencil so that one side of the band is longer

than the other, keeping the tension equal. Pluck each side and listen to each note. Which side gives the higher note?

- Width or thickness: Use two or more bands of the same unstretched length but of different widths or thickness, and place them evenly around the box. Pluck each band and listen to the pitch. Are they the same or slightly different?

The guitar

The ordinary guitar is probably the most popular instrument among pupils and may well be the most available string instrument in the classroom. Using the guitar as representative of the family of strings, let us investigate closer by going through the following exercise:

i) How many strings does it have?
Why do you think it has six instead of more or fewer strings?

ii) How do you tune it?
How do the tuning mechanisms work?
What are some other types of tuners you have seen?

iii) Pluck the strings and put your fingers on the sound-box.
Why does the guitar have such a big sound-box?

iv) What are the frets for?
What happens as you move your finger up a string towards the box?
Why?
How many frets are there?

v) What are the names of the strings?
Can you, for instance, find the pitch of the open G string along the frets of the next lowest or D string?
Search out some other duplications of pitch on different strings.
Why do you think it works like this?

vi) Pick a string and measure its length from nut to bridge.
Halve that measurement and place your finger at that point.
What is the relationship called between the open string and its halfway point? (octave)

vii) Choose one string and try to make as many different sounds, not only notes, as possible. You might try:
- tightening and loosening the string;
- holding your finger only part way down, damping the string;
- plucking the string near the bridge, then over the sound hole;
- plucking it with your finger, fingernail, a plastic pick, a metal pick.
What causes the change in tone color?
- plucking it forcefully, then gently.
How is the string reacting?
- Discovering harmonics by very gently touching a string above the 11th fret and plucking it. At the same instant, release the finger from the string.
Try it on the 7th and 5th frets.
What causes this phenomenon?
- fretting a note and while the note is sounding, push the string across the fretboard or "bend" the note.
This technique is used in many guitar styles;
- fretting a few notes with a smooth metal object (handle of a kitchen knife or a guitar "steel slide").
How does this affect the sound?

Other string instruments

All the experiments we have just tried fall into three groups of variables:
- those which affect the PITCH; ;
- those which affect the VOLUME;
- those which affect the TONE QUALITY or TIMBRE.

Experiment on other string instruments making usual and unusual sounds. Then ask, "Why does it affect it that way?" The piano is a good instrument for exploration. Or, compare a violin with a guitar. What are their similarities? Their differences? Other interesting investigations might include zithers, dulcimers, psaltries, banjos, mandolins, harps or even a harpsichord.

This might be a good opportunity for a guest artist to demonstrate a variety of string instruments. There are usually folk musicians in every community who enjoy working with and relating to young people.

The separate package on constructing musical instruments contains a section on making various string instruments.

Wind Instruments

Materials

- pen caps
- hose pipe
- waxed paper straws

This topic is difficult because while you can see a string vibrate, you cannot see what happens when you make air vibrate.

Non-reed instruments

Many books describe and illustrate the method of blowing across the tops of milk bottles, pop bottles, or wine bottles containing different volumes of water. The important factor is the volume (height) of the air in the bottle, since this is what will vibrate. Tapping the same bottles gives another result. It is the depth of the water which decides the pitch in this case, so the more water in the bottle the lower the note when tapped, but higher when blown, because there is less room for air.

Activity

- Collect all the ballpoint and felt-tip pen caps you can find and arrange them in order of length. Blow across the open ends and listen to the pitch of each note. This activity tests the hypothesis which says that shorter lengths produce higher pitches than longer lengths.

- To expand the scope of this simple experiment, try blowing across the top of a pen cap, and then across a short length of hose pipe. Why are the sounds different? It might be because there is a different amount of air vibrating in each case, or it might be because the top of the pen and the hose pipe are different diameters. The sound difference might be caused by the difference in materials or by the hose pipe being open at both ends, unlike the pen top which is open only at one end.

- To test which of these factors--diameter, length and material--influence the sound, try experiments in which you change only one of these factors at a time.

  Many musical instruments make use of vibrating air columns of varying lengths. A pipe organ has many pipes of different lengths, ranging from a few inches to several feet. The air in these pipes is made to vibrate by means of bellows or an electric pump.

Reed instruments

In instruments such as the recorder, flute, oboe, saxaphone, clarinet, trumpet and tuba, the air is set vibrating by the player's breath. The recorder and flute belong to a family of "flue pipe" instruments. The oboe, clarinet and saxaphone depend on reeds for their vibratory qualities. The trumpet and tuba players "buzz" their lips into a mouthpiece to produce sound.

Activity

- Most of us have tried the "paper straw oboe" which consists of a waxed paper straw with about 1 cm of the end flattened and the corners nipped off with scissors. Put the cut end into your mouth just past your lips and blow. Keep trying and adjusting it until you get a good squawk. Try poking sound holes in the straw or cutting different lengths. What results ?

- Another fun homemade instrument for demonstration is a length of hose with a trumpet mouthpiece at one end and a funnel at the other. Buzz your lips into the mouthpiece and try changing pitch by tightening and loosening your lip pressure slightly. If you cannot find a mouthpiece, then just use the connector on the end. Play it like a bugle.

Please refer to the separate package on constructing musical instruments for instructions on making wind instruments.

Percussion Instruments

Drums

Instruments designed to be tapped and struck come in such a variety that the imagination is the only limit.

Drums utilize stretched membranes for their effect. Drums come in all sizes and shapes and are made from a wide variety of materials. Many of the principles discussed previously apply to drums as well. As in stretched strings, for example, the pitch depends on the size and weight of the membrane and the amount of tension it is under. The loudness or amplitude depends on the force of the blow. The tone depends on the materials from which both the drum and the "beaters" are made.

Cymbals, gongs and bells

Cymbals, gongs and bells have a rather obscure physics and vibrate in a more complex fashion than one might think. Most bells are made of metal, but other materials such as glass have produced sounds of great beauty. Tubular bells or chimes are easily found in most churches.

Stiff Bar Instruments

Those instruments which depend on a stiff bar or rod also have their own unique characteristics and depend to a large extent on the acoustical principles discussed previously. Glockenspiels, chime bars, xylophones, and so forth, are placed in this category.

Non-pitched Noisemakers

There is a large group of instruments that rely mostly on a unique tone quality or rhythmic timbre for their effect. Quite often these types do not produce a pure or recognizable pitch but add the spice and tonal variety to an otherwise drab composition. This list of noisemakers is endless and includes such items as shakers and rattles (maracas), rasps (guiro), clackers (claves and castanets), jingles (tambourine) and many more.

V. RESOURCE MATERIALS

Anchor. Foxfire 3, 1975 (Banjo and Dulcimer)

Cline, Dallas. The Cornstalk Fiddle and Homemade Instruments. New York: Oak, 1976.

de Paule, Andy. Makin' Your Own Country Instruments. Oliver Press, 1976. (Dulcimer, guitar, fiddle and mandolin).

Diamond, Dorothy and Robert Tiffin. Musical Instruments. New York: Macdonald Educational, 1976.

Galloway, Margaret. Making and Playing Bamboo Pipes. Leicester: Dryad, 1971.

Hines, Chet. How to Make and Play the Dulcimer. Stackpole Books, 1973. Distributed in Canada by Thomas Nelson and Sons Ltd., Don Mills, Ontario.

McSpadden, Mary Catherine. Mountain Dulcimer for Children. Available from: The Dulcimer Shoppe, Mount View, Arkansas, 1976.

Murphy, Michael. The Appalachian Dulcimer Book. Folksay Publishing Company, 1976.

Musical Instrument Recipe Book. New York: McGraw-Hill, 1971.

Reck, David. Music of the Whole Earth. Charles Scribner's Sons. Distributed in Canada by John Wiley and Sons, Ltd., Rexdale, Ontario, 1977.

Ritchie, Jean. The Dulcimer Book. New York: Oak, 1974.

Roberts, Ronald. Musical Instruments Made to be Played. Leicester: Dryad, 1972.

Robinson, Trevor. The Amateur Wind Instrument Maker. Boston: University of Massachusetts Press, 1973.

Seeger, Pete. American Favorite Ballads. New York: Oak, 1961.

Sloane, Irving. Classic Guitar Construction. Dutton Publishing Company. Distributed in Canada by Clarke, Irwin and Company, Ltd., Toronto, Ontario, 1966.

Silver Burdett Music Series. Sounds: The Raw Materials of Music.

Spectrum of Music Series. Sources of Musical Sounds Playing the Recorder.

Waring, Dennis. Instruments: Make Them and Play Them. Winnipeg: Hyperion Press, 1979.

Records

Celebrations for a Grey Day. Mimi and Richard Ferina-Vanguard.

Howie Mitchell - Folk-Legacy Records, Inc.

Instrumental Music of the Southern Appalachians. Tradition Records (TLP 1007).

Music of the Ozarks. National Geographic Society.

MUSICAL THEATRE: SCOPE AND SEQUENCE

PERFORMANCE/LISTENING

The student should be able to:

Demonstrate an understanding of the components of musical theatre;

Be able to perform skillfully in several of the following areas:

- acting
- singing
- dancing
- production
    - costumes
    - sets
    - make-up
    - publicity
- technical
    - lighting
    - sound
    - stage management

LANGUAGE

The student should be able to:

Demonstrate an understanding of the following terminology common to musical theatre:

- underscript
- curtain call
- diction
- characterization
- script
- project
- upstage, downstage
- quarter and half turns
- improvisation
- apron
- monologue
- dialogue
- mime
- level
- focal point
- line

STORY OF MUSIC

The student should be able to:

Demonstrate an understanding of:

- the history of musical theatre in America;
- the relationship of musical theatre to the social context of the times.

I. RATIONALE

A musical can be a great morale booster for the whole school as well as good public relations. It invites the participation of every department in the school, and although it tends to disrupt the normal routine, it draws out talent and stimulates enthusiasm[1].

Music should be made available to everyone regardless of talent and should be a source of enjoyment to those participating. School musicals not only provide a learning experience, but also a social experience, so important during the middle years. Because of the common goal, "the performance," everyone must learn to cooperate in order to achieve the finished product.

II. INTRODUCTION

This is a course in which students will enjoy learning many aspects of music and theatre while working towards a performance. This module on musical theatre can be taught as a separate unit or integrated daily throughout the year. Wherever the teacher does not feel qualified, he/she can call on outside help, another staff member, or rely on the talents of the students in the school.

III. PROGRAM INITIATION

Choosing a Musical

In selecting a musical for your school, it is important to consider your resources. Find out what your singers, actors, and dancers are capable of and what their limitations are. For example, you may not have any strong male singers. You would then look for a musical in which great vocal demands are not made on the male lead. The voice range of your leads should also be considered. If the show you like requires a male tenor lead and your school "star" is a bass, choose another musical! The dancing requirements of a show can be prohibitive unless you have a cadre of trained dancers or someone qualified to train novices. Also, remember that some musicals are not as suitable for grades 7 to 9 students as they are for high school and beyond. To avoid unnecessary problems you will be wise to match your musical selection well with the resources of your student body and the capabilities of your staff.

Staff Support

The full support of the principal and staff is crucial to the success of a large scale musical production. Although these productions depend, ultimately, on the direction and vision of one person to pull it all together, it would be disastrous to attempt a musical without the assistance of other staff members and the cooperation of the administration in terms of rehearsing and production. After you have chosen a musical, hold a meeting with the staff to discuss your plans. Include them in the administrative decision-making. It would be a good idea to ask for volunteers for specific jobs at this point. You will need staff members to assist you in the following areas:

costume design,
sets,
properties,
lighting,
sound,
publicity and ticket sales,
rehearsal coaching,
rehearsal accompanist,
make-up,
stage management,
script assistance (student) or prompting.

Auditioning

Auditions should be held not only for the purpose of selecting, (good vs. bad) but also as a way of determining what capabilities you have to work with. Once this is accomplished, you may go about selecting a musical or operetta which would be best suited to your group. Auditions should be held either in May or June which will allow time to plan for the coming year.

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[1] Wayne Gilpin, Planning for School Music, Waterloo: Waterloo Music, 1975. P. 100.

Suggested procedure

- Have each student fill out a sheet of paper (or prepared form) with name, address, telephone number, age, grade, and previous acting, musical or dancing experience.
- Have each student read three unrehearsed monologues differing in mood or scenes taken from different plays or the musical itself.
- Have students sing a song they have prepared. If they have not prepared one, have them sing "God Save the Queen" or "O Canada". Both are good for deciding voice quality and voice range.

  You may choose to teach two songs to be sung at the audition (taken from the show) to those students interested in auditioning for leads.
- Have those students who are interested in a dancing role prepare a short routine for auditions; or, teach a short routine to all those students interested in dancing and choose the most capable ones.
- Each area can be graded on a five point scale.

Scheduling

The key to a good production is organization. Set goals to be achieved within certain time limits. Draw up a schedule (see example, page 144) as to what you will be working on, where, and when. The schedule can be arranged either on a weekly or monthly basis. Since each student will have a copy, insist on some preparation being done before coming to class.

If you are dividing this module into units, the time could be allotted as follows:

.	choral	six weeks,
.	drama	seven weeks,
.	dance	four weeks,
.	make-up	three weeks,
.	costumes	three weeks,
.	technical	two weeks,
.	set design	three weeks.

This schedule makes it possible for everyone to be instructed in each area. It would also allow for a flexible timetable if you wish to combine some of the units.

Distributing Scores

When distributing scores and scripts, make certain each lead and supporting character has both. Then distribute the remainder to chorus members; some might have to share a copy since ordering more copies raises the cost considerably. Keep a record of which student has what so that if anything is damaged or lost, you will know who is responsible and they, rather than the school, can be charged.

Rehearsing

These points may prove helpful when practicing for the musical:

- Before blocking a scene, the students should have a working knowledge of their lines; this eliminates your attempting to block a scene while the students still have to be looking at their scripts;
- Insist that the students bring a pencil to every rehearsal so they can jot down notes in their scripts or music. This saves unnecessary repetition.
- Students should never be at a loss for something to do. If you wish to rehearse with the "leads", minor characters could work on memorizing their lines while the chorus could work on sets, props, costumes or even

practice putting on make-up. When working with the chorus on songs and dances, you will not have the same problem because everyone is involved at the same time.

- Once you begin full rehearsals, you will require help with supervision. An ideal situation would be to team with one or more persons who would assist you in managing the rehearsals. The assistant(s) could also help coach scenes and actors while you are rehearsing stage numbers.

IV. PROGRAM IMPLEMENTATION

Choral

Once the musical and cast have been selected, have the cast begin to learn the songs. Begin with the chorus parts because they involve everyone and will require more effort because of the harmonies.

Begin each chorus number as you would any choral selection. Harmonies can be used depending on the abilities of your students. Changes in parts may be required especially if the harmony is too complex.

It is a good idea to teach the entire cast the soloists' songs because of the possibility of illness, or just for the personal satisfaction of those in the chorus. It is surprising to note that as rehearsals progress some members of the chorus have memorized leading roles and could be called upon to fill in if required.

Remember that the students have been auditioned, so each will have been classified according to voice type, soprano, alto, tenor, bass.

When the songs have been learned, mix the bass, tenor, soprano and alto sections to simulate being on stage. In this way, the students do not rely on other members of their section.

Drama

Once the casting has been completed, spend an entire class reading through the libretto so that everyone has an idea of the plot. This will help students gain a better understanding of characterization, mood, and the placement of songs and dances.

Begin by blocking scenes starting with scene 1 and working in sequence. If some scenes are long, divide them into sections. Always begin by doing scenes which require only the leading characters. Once they have a working knowledge of where and why to move, fit in the rest of the cast. This will avoid confusion. Do not bother including songs until you begin full (entire cast) rehearsals. The major problem for the student is characterization and achieving a manner of moving on stage that is not artificial or awkward. Once this is accomplished, you will find that the songs fit easily into place.

Dance

For those who do not feel competent in choreography, the following are suggestions:

- Call on someone who is willing and interested in volunteering the time to help. This can be either a parent, friend, one of your students, a student at any dance academy who wants to gain experience as a choreographer, or a staff member.

  Meet with this person and decide:
    - the number of dance routines;
    - the type of mood and characterization you would like portrayed in each dance routine;
    - whether or not there will be some movement in lead duets and solos. Movement adds more life and energy to the songs;
    - the number of times the entire cast should be featured. Keep these occasions simple but lively because it is a very rare cast which does not have a number of students with two left feet!

An alternate way of organizing the dancing is to work with a group of students who will do the core of the dance routines. These of course will be your best dancers. Six pairs is a nice number to work with.

Stage Make-up

Again, if you have done make-up before you can instruct students. If not, do not be afraid to call on outside help (e.g., Manitoba Theatre Centre, Actor's Showcase, University of Manitoba, University of Winnipeg). The best method for learning stage make-up is through workshops. The only way to learn is by doing and one can never know enough about stage make-up.

The workshops can be broken up into several sessions. To begin with, instruct students on the importance of stage make-up and the different effects which can be created. Then devote each class to a different technique. Perhaps the first class could be on basic straight make-up, the next on an angular face, the next on round faces, and so on. (Refer to page 147). Demonstrate at the beginning of each class, allowing enough time for the students to try the technique on themselves or on each other. Books on make-up can be obtained from places that rent costumes, from libraries, or book stores. The book Stage Make-up by Herman Buchman[2], is an excellent resource.

Prepare small make-up kits which contain the necessary materials for two people. Students should bring an old shirt and large hand mirror for each session so that, they can work with the make-up without the fear of staining clothing. Have each student take notes. After the instruction, most students will be able to do their own make-up for the performance.

Since make-up is very expensive you must make sure it is stored properly for reuse. When storing make-up, keep it in air tight containers to prevent it from drying out.

Costumes

- Decide during which period in history the musical takes place.
- Decide with your costume personnel (e.g., home economics teacher, other staff member or outside help) the types of costumes and the number required.
- Ask students and staff to bring items from home that could be used. Once these items have been sorted you will have a better idea of what is required.
- Make the students accountable for their own costumes. Provide each student with a list of what he or she requires. Many parents and students are willing to help with sewing.
- Since ballroom scenes (e.g., tuxedos) prove to be a bit of a problem, browse through goodwill stores, garage and rummage sales before renting. You will be surprised as to what you can find.
- Once costumes are made, classify them according to the characters of the play. Label each complete costume with name tags on hangers.
- Insist that the students care for their own costumes. This means hanging the costumes up and making sure they have everything required.

Set Design and Construction

The art and industrial arts teachers can be of great help in this area. If they are not willing, try outside help (e.g., ask a parent who is a carpenter).

Keep sets simple: remember this is not a Broadway production. Most schools are not equipped to handle lavish sets. Besides, simple sets can be beautiful.

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[2] Herman Buchman, Stage Make-up. New York: Watson-Gaptill, 1971. P. E3-8.

- Determine how many set changes will be required for the different scenes. You may be able to use one set for more than one scene simply by adding or deleting.

- Make use of the area in front of the curtains for scenes while another is being set behind. This puts an end to long scene changes which are very tedious to an audience. Time several practice runs with your stage crew to find the fastest change routines.

- Materials to use for sets can vary from heavy cardboard to canvas reinforced by 2 x 4's, etc. Refer to the chapter on set design in How to Produce the Play[3].

- Involve students in the construction and painting of the sets. Ensure that proper guidance and direction are provided.

- Have everyone in the school looking for properties required for the production. Put a staff member in charge and make certain to assign a place for storage.

Lighting and Sound

It is best to train about four of your older students (grades 8 and 9) so that they can train the younger students. This way the younger students can work as apprentices and take over when the older students graduate. Do not be afraid to solicit help from experienced high school students. Of course, make certain to choose reliable and fairly adept students since they will be handling rented equipment worth thousands of dollars. Most rental shops provide advisors who aid in the set-up and operation of the sound equipment.

Always have two technical rehearsals, one with you and the crew alone, and one with the cast. This alleviates confusion and irons out the bugs for dress rehearsal and the performance.

Please refer to Chapter XI from Planning for School Music[4] for more information on producing a school musical.

Publicity

The essence of good publicity lies in timing. Publicity which reaches the public either too early or too late may result in no audience at all.

The publicity campaign should begin at least three weeks prior to the first performance. Information should be clear, correct and concise and sent to all local media agencies. If it is convenient to deliver some of the publicity in person, do so; the contact may prove invaluable.

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[3] John Young and Margaret Young. How to Produce the Play. Chicago: Dramatic, 1960. Section VIIB.

[4] Wayne Gilpin, Planning for School Music. Waterloo: Waterloo Music, 1975.

Suggestions for a good publicity campaign:

MAILING	POSTERS	RADIO	PRESS	TELEVISION	PROGRAMS
1. Make up a mailing list. 2. Design and print ticket order forms.	1. Make a list of places to hang posters. 2. Mail or give out flyers.	1. Arrange for announcements, interviews, and news items.	1. Arrange for releases, announcements, and the occasional article.	1. Arrange for announcements, interviews, and photos.	1. Arrange for the design, layout, and printing of programs. The program should give a brief synopsis of the musical, a listing of the cast, and crew, etc. 2. Sell ads to local business and organizations to help pay for the cost of printing.

Ticket Sales

Ticket sales should commence as soon as the publicity campaign begins.

Printing

The printed ticket should include the following information:

- The name and location of the school or of the theatre if there are no staging facilities in the school;
- The name of the play and the producing organization;
- The date and curtain time;
- The price of the ticket;
- The number of the ticket. All tickets should be numbered in sequence to aid in balancing the books.

Since most school productions have one ticket price, it is helpful to print the tickets in different colors for different nights.

Distribution

There are several options open for distribution:

- Assign each member of the cast and production crew an amount of tickets to sell. The remainder are then given to the person in charge of advance sales or ticket sales. This does create some difficulty when unsold tickets are not returned before the performance causing some loss in sales.

- Distribute tickets only in return for money. Unsold tickets can then be sold at the door.
- Accept reservations by telephone but insist the tickets be picked up and paid for by a certain date to ensure that all tickets are sold.
- Complimentary tickets: Devise a policy for deciding who gets complimentary tickets. Set these tickets aside and mark them accordingly before tickets go on sale.

Accounting

Be certain to keep all records up to date for each performance. Balance the total price of tickets sold with cash and cheques received.

Performance Staffing

The staff should arrive approximately 30-45 minutes prior to curtain time and should include:

- Two ticket sales persons at the door;
- Two door persons to take and check tickets, prevent people from entering or leaving the auditorium during the performance, turn off vending machines so candy purchases cannot be made during the performance;
- Four/six ushers to hand out programs and show people to their seats;
- One MC to welcome the public. This can be either the principal, vice-principal or the school president;
- Refreshment staff to sell refreshments during the intermission.

V. RESOURCE MATERIALS

Suggested Productions

The following are classified as easy, medium and hard to perform.

EASY

Gilbert and Sullivan

- Trial by Jury
- Pirates of Penzanz

Biblical Themes

- "It's Cool In The Furnace"
  by Red, B. and Hawthorne, G.
  (Word Music Inc., 1973)
- "The Daniel Jazz"
  (Waterloo)
- "Noah"
  Elias and Bedale
  (Shawnee)
- "Joseph and His Amazing Technicolor Dreamcoat"
  (Abridged - Boosey and Hawkes)

Christmas

- "Bethlehem Inn, No Vancancy"
  Barton and Thomas
  (Shawnee)

Miscellaneous

- Robot (Get This Robot Off My Foot)
  16 Woodlawn Avenue, Winnipeg, Manitoba R2M 2P2
- "Rumplestiltskin"
  Maude Steele
  (Saskatchewan Teacher's Federation, 2317 Arlington Avenue, Saskatoon, Saskatchewan S7K 3N3)
- " The Prince and the Pauper"
  (Shawnee)
- "Rana's Pond"
  An ecological musical by Feltmate and Cable
  (Gordon V. Thompson)

Silver Burdett: these packages contain Teacher's Manual, 25 student scores, instrumental parts and reel to reel tape.

- Jungle Book
- Cinderella
- Robin Hood
- Alice in Wonderland
- Sleeping Beauty

MEDIUM

Gilbert and Sullivan

- Mikado

Broadway Musicals

- Rock-N-Roll
  (Performance Publishing)
- *Calamity Jane
  (Tams - Witmark)
- *L'il Abner
  (Tams - Witmark)
- *Boyfriend
  (Tams - Witmark)
- *Ann of Green Gables
  (Samuel French and Co.)
- *Red Mill
  (Tams - Witmark)
- "Scrooge"
  James Leisy
  (Shawnee)
- The Band Wagon
  (Willis Music Co.
  Available at Tredwells)
- On Broadway
  (Raymond A. Hoffman Co., Inc.
  Available at Tredwells)

Biblical Themes

- "Captain Noah and His Floating Zoo"
  Flanders and Horovitz
  (Novello)
- "Joseph and His Amazing Technicolor Dreamcoat"
  (Complete - Novello)

DIFFICULT

Broadway Musicals

- *Annie Get Your Gun
  (Irving Berlin)
- *Bye Bye Birdie
  (Tams - Witmark)

- *Finian's Rainbow
  (Tams - Witmark)
- *Music Man
  (Tams - Witmark)
- *Oliver
  (Tams - Witmark)
- *Where's Charley?
  (Tams - Witmark)
- *You're A Good Man Charlie Brown
  (Tams - Witmark)
- *Oklahoma
  (Rogers and Hammerstein Library)

Based on Operas and Ballets

- "Cinderella in Salerno"
  based on Rossini's "La Cenerentola"
  (Novello)
- "The Golden Flute"
  based on Mozart's "Magic Flute"
- "Hansel and Gretel"
  by Humperdinck
- "The Magic Nutcracker"
  adapted from Tchaikowsky's "Nutcracker Suite"
  (Schirmer)

* Musicals written in four part harmony. These musicals have a very high royalty fee. Others have a reasonable royalty fee or no fee at all dependent upon the purchase of a set number of copies.

Where to Obtain Musicals

Each of the following companies publishes catalogues which are available on request:

Art Craft Play Company
P. O. Box 1058
Cedar Rapids, Iowa 52406

Boosey and Hawkes
279 Yorkland Blvd.
Willowdale, Ontario M2J 1S7

Chappell and Co.
50 New Bond Street
London, England

Clark Publishing Company
P.O. Box 205
Pocatello, Idaho 83201

The Dramatic Publishing Company
86 E. Randolph Street
Chicago, Illinois 60601

GLC Publishers Ltd.
115 Nugget Avenue
Agincourt, Ontario M1S 3B1

Irving Berlin Music Corporation
1290 Avenue of the Americas
New York, New York 10019

Music Theatre International
119 West 57th Street
New York, New York 10019

Performance Publishing
978 North McLean Boulevard
Elgin, Illinois 60120

Pioneer Drama Service
2172 S. Colorado Boulevard
Denver, Colorado 80222

Raymond A. Hoffman Co. Inc.
P. O. Box 4037
Wichita, Kansas

Rodgers and Hammerstein
598 Madison Avenue
New York, New York 10017

Samuel French and Co.
27 Grenville Street
Toronto, Ontario M4Y 1A1

Tams - Witmark Music Library, Inc.
757 Third Avenue
New York, New York 10022

Tredwell's Music Centre Ltd.
265 Edmonton Street
Winnipeg, Manitoba R3C 1S1

Waterloo Music Co., Ltd.
Waterloo, Ontario

Willis Music Co.
7380 Industrial Highway
Florence, Kentucky 41042

TEACHER REFERENCES

*Bruder, Karl C. Properties and Dressing the Stage, (The Theatre Students Series). New York: Richards Rosen, 1969.

*Buchman, Herman. Stage Make-up. New York: Watson-Guptill, 1971.

*Chilver, Peter and Eric Jones. Designing a School Play. New York: Taplinger, 1969.

*Crampton, Esme. A Handbook of The Theatre, 2nd. Ed. Toronto: Gage, 1972.

Gilpin, Wayne. Planning for School Music. Waterloo: Waterloo Music, 1975.

Henning, Nelms. Scene Design - A Guide To The Stage. Denver: Pioneer Drama Service, 1970.

Keeney, C. H. Make-up Made Easy. Denver: Pioneer Drama Service, 1978.

*Prisk, Berneice and Jack A. Byers. Costuming, (The Student Series). New York: Richard Rosen, 1970.

Smolensy, Sheila. Costuming For Children's Theatre. Denver: Pioneer Drama Service, 1977.

*Stell, Joseph W. Scenery, (The Theatre Students Series). New York: Richard Rosen, 1970.

Tanner, Fran Averett. Creative Communication. Pocatello: Clark, 1973.

Thomas, Art. Theatre Publicity Handbook. Denver: Pioneer Drama Service, 1978.

*Tumbusch, Tom. Complete Production Guide to Modern Musical Theatre, (The Theatre Student Series). New York: Richards Rosen, 1969.

*Waller, Adrian. Theatre on a Shoestring. Toronto: Clark, Irwin, 1972.

Young, John Wray and Margaret Mary Young. How To Produce a Play, (This is a complete production handbook). Chicago: Dramatic, 1960.

*Books available at the Department of Education Library.

EXAMPLES AND SUPPORT MATERIAL

SAMPLE REHEARSAL SCHEDULE
"BYE BYE BIRDIE"

Monday, March 4/74	3:45 p.m.	Act I - Scene 1
Tuesday, March 5/74	12:15 p.m.	Teenagers (choral rehearsal)
	3:45 p.m.	Act I - Scene 3
Wednesday, March 6/74	12:15 p.m.	Teenagers (choral rehearsal)
	3:45 p.m.	Act I - Scene 4
Thursday, March 7/74	12:15 p.m.	Conrad
	3:45 p.m.	Act I - Scene 5
Friday, March 8/74	12:15 p.m.	Mr. & Mrs. MacAfee and Randolph and Kim
Monday, March 11/74	8:30 a.m.	Teenagers (Scene 2 choral rehearsal)
DAY II	12:15 p.m.	Rosie and Albert
	3:45 p.m.	Act I - Scene 7
Tuesday, March 12/74	12:15 p.m.	Kim and Conrad
	3:45 p.m.	Act I - Scene 8
Wednesday, March 13/74	12:15 p.m.	Teenagers
	1:00 p.m.	Act I - Scene 9
Thursday, March 14/74	12:15 p.m.	Albert and Rosie and Teen Trio
	3:45 p.m.	Act I - Scene 6
Friday, March 15/74	12:15 p.m.	Quartet with Albert
	3:45 p.m.	Mr. & Mrs. MacAfee, Kim and Randolph
SATURDAY, March 16/74	1:30-4:30 p.m.	ENTIRE CAST (in the gym)
Monday, March 18/74	12:15 p.m.	Teenagers
	3:45 p.m.	Act II - Scenes 1 and 2
Tuesday, March 19/74	12:15 p.m.	Albert
	3:45 p.m.	Act II - Scene 3
Wednesday, March 20/74	12:15 p.m.	Rose and Kim
	3:45 p.m.	Act II - Scene 4
Thursday, March 21/74	12:15 p.m.	Conrad
DAY I	3:45 p.m.	Act II - Scene 6
	8:30 a.m.	Act II - Scene 7
Friday, March 22/74	12:15 p.m.	Act II - Scene 8
MIDTERM BREAK	***Everything Must be Memorized***	
Monday, April 1/74	12:15 p.m.	Teenagers and Conrad
	3:45 p.m.	Act I - Scenes 1, 2, 3
Tuesday, April 2/74	12:15 p.m.	Rose
	3:45 p.m.	Act I - Scenes 4, 5, 6
Wednesday, April 3/74	12:15 p.m.	Albert
	3:45 p.m.	Act I - Scenes 7, 8, 9

MUSICAL THEATRE MODULE

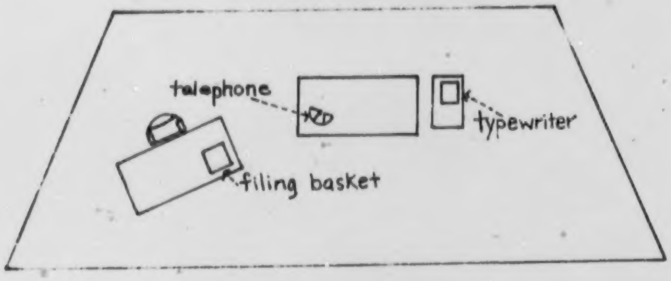
Thursday, April 4/74	12:15 p.m.	Kim, Alice, Deborah, Sue
	3:45 p.m.	Act II - Scenes 1, 2, 3
Friday, April 5/74	12:15 p.m. 3:45 p.m.	Conrad Mr. & Mrs. MacAfee, Kim, Randolph
SATURDAY, April 6/74	1:00 p.m.	ENTIRE CAST (in the gym)
SUNDAY, April 7/74	1:30 p.m.	ENTIRE CAST (in the gym)
Monday, April 8/74	12:15 p.m. 3:45 p.m.	Act II - Scene 8 Act II - Scenes 4, 6, 7

ALL REHEARSALS IN ROOM ___ UNLESS OTHERWISE STATED

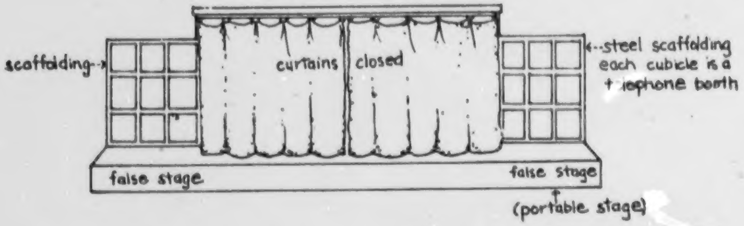
SAMPLE SET DESIGNS

"BYE BYE BIRDIE"

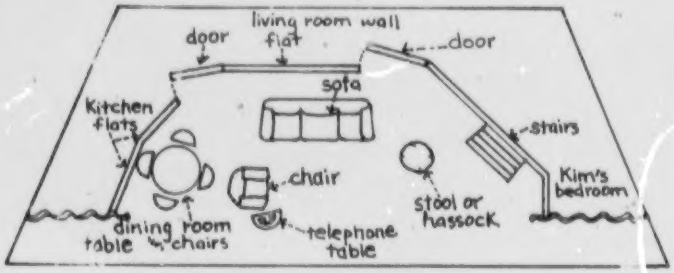
ACT I
SCENE I: ALAMELOU OFFICE


telephone
typewriter
filing basket

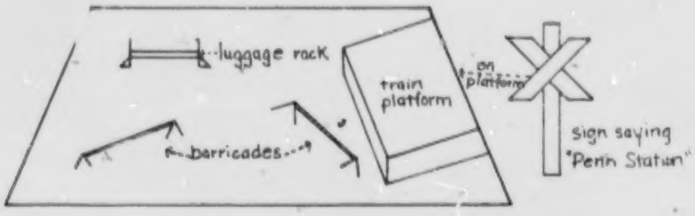
ACT I
SCENE II: TELEPHONE HOUR


scaffolding
curtains closed
steel scaffolding each cubicle is a telephone booth
false stage
false stage
(portable stage)

ACT I
SCENE III: MacAFEE HOUSE

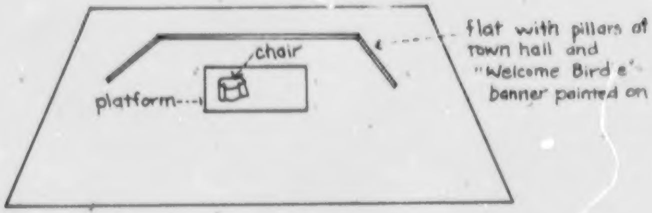

living room wall flat
door
door
sofa
Kitchen flats
stairs
chair
stool or hassock
Kim's bedroom
dining room table
chairs
telephone table

ACT I
SCENE IV: PENN STATION


luggage rack
train platform
on platform
barricades
sign saying "Penn Station"

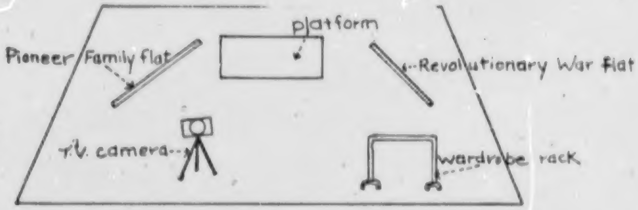
ACT I
SCENE V: SWEET APPLE STATION
(SAME AS ABOVE BUT CHANGE THE SIGN AROUND)

ACT I
SCENE VI: CITY HALL STEPS


chair
platform
flat with pillars of town hall and "Welcome Birdie" banner painted on

ACT I
SCENE VII: (SAME AS MacAFEE HOUSE IN SCENE III)

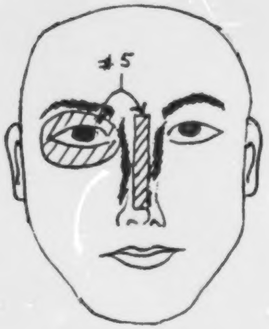
ACT I
SCENE VIII: TELEVISION STUDIO


platform
Pioneer Family flat
Revolutionary War flat
T.V. camera
wardrobe rack

MAKE-UP CHARTS
(According to Leichner Make-up)

STRAIGHT MAKE-UP

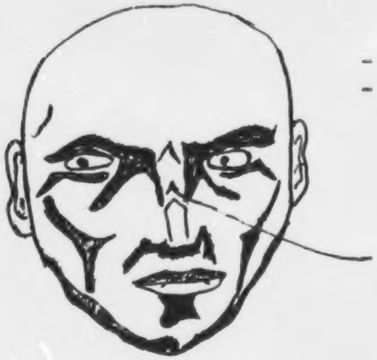
#9 used for shading
#5 used for highlighting



- always be sure to cover ears, neck and entire face with base make-up
- base make-up #5 and #9 or #13 (Leichner Make-up)
- pencil brows and line eyes

- outline lips in lake
- bottom lip is always lighter (especially for an old face)
- powder when completed to set the make-up

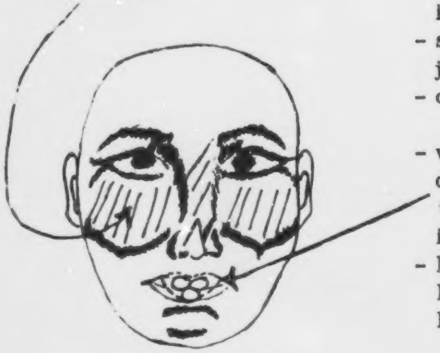
THIN FACE



- use #7 for shading
- highlight unshaded areas

FAT FACE

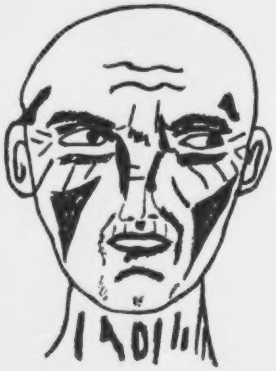
Highlight unshaded areas with #5



- shaded areas always done in circular curved motion to give illusion of roundness
- shading done in #9 with lake with just a touch of carmine (red)
- outline done in brown pencil

- when creating fat lips draw 3 dots over natural lip line and then blend in and outline as in illustration
- lips done in carmine and outlined in lake (make sure bottom lip is lighter use #5)

AGING A FACE



- use lighter base (more #5)
- wipe out mouth with #5
- shade in lake and light brown
- lighten brows in white
- light vertical lines on lips to depict wrinkled lips
- highlight underneath each wrinkle line (mostly in between each wrinkle)
- sink eyes by circling brown around crease of eyelid and bags under eyes
- if neck is visible - age with vertical lines of #7
- highlight right under brow with #5
- finally powder

ROCK: SCOPE AND SEQUENCE

	PERFORMANCE/LISTENING	LANGUAGE	STORY OF MUSIC
Rock	The student should be able to: Differentiate rock music from other styles of music; Distinguish the characteristics of each rock style; Perform songs in each rock style, using a variety of instruments; Improvise and create music in the rock idiom.	The student should be able to: Demonstrate an understanding of the following terms and concepts: Rhythm . steady beat . syncopation . rhythmic ostinato . changing meter . polyrhythms; Melody . melodic line . melodic ostinato . melodic improvisation . call and response . major and minor scales . modes; Harmony . 2/3/4 part harmony . chord progressions; Form . song form . repetition and contrast . fugue . rock opera; Tone Color . different instrumental combinations; Style . different Rock styles, e.g., . Rock 'n' Roll, Jazz, Rock.	The student should be able to: Demonstrate an understanding of the history of Rock music from its beginning to the present day including a discussion of the following: Styles . Negro Spirituals . Blues . Rhythm and Blues . Country and Western . Rock 'n' Roll . Rock of the 60's and 70's; Topics . the Beatles and their influence on American music; . the European and American influences on rock music; . the importance and meaning of lyrics; . the generation gap and its expression in rock music; . the influence of black culture.

ROCK MODULE

I. RATIONALE

"Musical art has many types and styles, each meaning different things to different people. Rock music may be classified as a musical art because it, like all other kinds of music, has personal meaning for those who use it as a mode of musical expression. It enables them to convey their emotions, impressions, interpretations, and more important their individuality."[1]

The technology of communication has allowed all of us the privilege of becoming intimately familiar with the economic, social and political problems that confront the people of the world.

Today's composers have developed an awareness of these concerns and have translated them into a language that is comprehended by the youth of today; that language is "Rock". Rock speaks to youth about love, brotherhood, ecology, war, peace and social attitudes and expresses these attitudes in lyrics and music that students understand.

Key -
(+) - see attached record index
* - The World of Popular Music. Fox. Follet Publishing Co.
S.B. - Silver Burdett
MFC - Satellites (S.B.) Music for Chorus 1-4
MMYO - Making Music on Your Own
EM - Exploring Music

GENERAL TOPICS	SAMPLE STRATEGIES	EXAMPLES
1. What is Rock?	Play different types of music and ask the students to pick one selection they would consider to be rock music. Discuss their reasons.	Play an example of a folk song, an art song, and a rock song.
2. How did it originate and develop?	Discuss: . the African influence (black music)	Listen to an African tribal chant (*Side 3, Band 6)
	. the European influence (white music)	Sing "A Mighty Fortress" (hymn) Listen to "Nearer My God to Thee" - Mormon Tabernacle Choir (*Side 1, Band 7)
	. Negro spirituals (black music)	Listen to "Michael Row the Boat Ashore" - Pete Seeger (Side 1, Band 6) (Yamaha Guitar Book, page 7) Sing "Swing Low Sweet Chariot" (S.B. 8, page 58)

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[1] Gene Grier. Conceptual Approach to Rock Music.(Valley Forge: Charter, 1974).

GENERAL TOPICS	SAMPLE STRATEGIES	EXAMPLES
	. blues and rhythm and blues (black music)	Blues Listen to: "Broke and Hungry Blues" - Peg Leg Howell (*Side 1, Band 2) "In The House Blues" - Bessie Smith (*Side 1, Band 3) Sing: "Work-A-Day Morning' Blues" - (S.B. 7, page 126) Rhythm and Blues Listen to: "Sunnyland" - Elmore James (*Side 1, Band 5)
	. country and western (white music)	"I Walk The Line" - Johnny Cash "Streets of Larado" - (S.B. 8, page 72)
Rock'n'Roll (50's)	Compare "black" and "white" music.	Listen to: "Short Fat Fanny" - Little Richard (Side 1, Band 1) "Rock Around The Clock" - Bill Haley and The Comets (+), and any song sung by Elvis Presley (+).
	Discuss: . the generation gap (reaction of teenagers); . rock as a medium of communicating and expressing feelings; . repetition of lyrics and music; . importance of lyrics.	
. British influence (60's)	Discuss the Beatles and their influence on American music.	Listen to: "I Wanna Hold Your Hand" - The Beatles (+) Sing/Play: "Norwegian Wood" - Penny Lane (Beatles Songbook)

GENERAL TOPICS	SAMPLE STRATEGIES	EXAMPLES
. rock of the 60's	Discuss different styles and listen to some examples.	Listen to: Motown - Diana Ross and The Supremes (+) - Jackson Five (+) - Stevie Wonder (+) Folk Rock - Bob Dylan (+) - Simon and Garfunkel (+) Hard Rock - Rolling Stones (Gimme Shelter Album (+) Acid Rock - Iron Butterfly (+) Soft Rock - John Lennon (Imagine) - Carly Simon (No Secret)
. rock of the 70's	Listen to different styles and discuss how the music has become more complex than that of the 50's. Listen to and identify many different styles of rock music.	Listen to: Jazz Rock - Blood, Sweat and Tears (+) - Chicago (+) Latin Rock - Santana (+) Classic Rock - Emerson Lake and Palmer (+) Rock Opera - Jesus Christ Superstar (+) - Tommy (+) - Evita (+)

	GENERAL TOPICS	SAMPLE STRATEGIES	EXAMPLES
3.	How does Rock music differ from other music ?	Compare different styles of music. Listen to, play and sing, and discuss examples.	Folk songs Sing: "Barb'ra Allen" (S.B. 7, page 63) Sing/Play: "Scarborough Fair" (S.B. 7, page 67) Art Songs Listen to: Schubert - Die Schone Mullerin (S.B. 8 - record) Sing: Schubert - Der Linderbaum (MMYO 8, page 192) Rock songs Sing/Play: "Spinning Wheel" (E.M. 7, page 42) "Eleanor Rigby" (E.M. 7, page 52)
MUSICAL CONCEPTS			
1.	Rhythm is the most important element in rock.	Listen to and discuss different examples of: . steady beat, . syncopation, . rhythmic ostinato patterns, . repetition, . changing meter and polyrhythm. Notate clap/play rhythmic ostinato patterns.	"Hocus Pocus" - Focus (+) "Chest Fever" - 3 Dog Night (+) (Side 3, Bands 4 and 5) "Sunshine of Your Love" - Cream (+) (Side 3, Band 10) "So Much To Say, So Much To Give" - Chicago (+) (Side 4, Band 5) (Side 3, Band 11)
2.	The melody line is the main theme of a composition. Rock melodies are based on different scales and modes.	Listen to and discuss different melodic examples. Discuss the use of a lead singer in rock music. All rock songs are written in a mode, e.g., Ionian mode (major scale), Aeolian mode (minor scale), Mixolydian mode, Dorian mode.	"You and I" - Stevie Wonder (+) "And When I Die" - Blood, Sweat and Tears (+) "Norwegian Wood" - Beatles (+) (Mixolydian)

GENERAL TOPICS	SAMPLE STRATEGIES	EXAMPLES
	Play these different modes on moveable melody bells.	
	Discuss and listen to examples of: . melodic ostinato rhythms, . improvisation, . call and response.	"Heartbreaker" - Led Zeppelin (+) (*Side 5, Band 5) "In-A-Gadda-Da-Vida" - Iron Butterfly (+) "Oh, Happy Day" - Edwin Hawkin's Singers (Dick Clark Album (+)
	Notate and play melodic ostinato patterns (guitar, piano, melody bells).	
3. Early rock used I, IV, V, I chord progressions.	Play examples on the piano and/or guitar and point out the simplicity of the chord changes.	Listen to: "Rock Around the Clock" - Bill Haley and The Comets (+) (*Side 5, Band 8)
	Discuss, listen to and sing 2 part, 3 part, and 4 part vocal harmony.	2 Part Harmony Listen to: "All I Have To Do Is Dream" - Everly Brothers (+) Sing: "Scarlet Ribbons" (S.B., MFC 1, page 4) 3 Part Harmony Listen to: "Judy Blue Eyes" - Crosby, Stills and Nash (+) Sing: "I Never Will Marry" (S.B., MFC 1, page 19) 4 Part Harmony Listen to: "Catch a Wave" - The Beach Boys (Best of the Beach Boys Album) Sing: "Dixieland Singout" (S.B.8, page 36)

	GENERAL TOPICS	SAMPLE STRATEGIES	EXAMPLES
4.	Rock music is usually written in simple ABA form. However, today's rock musicians are experimenting with many different forms.	Listen to examples of song form. Point out the form in each song. Discuss repetition and contrast.	"Yesterday" - Beatles/AABA (+) (*Side 6, Bands 1 and 2)
		Have students bring records with examples of song form to class.	
		Discuss the form of a fugue and listen to an example.	Fugue - Emerson Lake, Palmer (+) (*Side 6, Band 6) Anthem - Deep Purple (*Side 6, Band 5)
		Discuss the form of a rock opera and listen to an example.	Jesus Christ Superstar - Original Broadway Cast (+)
5.	Different styles of rock music use different instrumental combinations. Sophisticated electronic instruments are now used.	Listen to examples of Rock'n'Roll and Jazz Rock. Discuss the use of instruments in early rock (guitars/drums) and finally in jazz rock (guitars/drums/trumpet/trombone/flute/saxaphone/harmonica/piano/organ/percussion instruments).	Rock Around the Clock - Bill Haley and The Comets (+) 25 or 6 to 4 - Chicago (+) Spinning Wheel - Blood, Sweat and Tears (+)
		Listen to examples of music played on the electronic synthesizer. How has this instrument revolutionized rock?	Welcome Back - Emerson, Lake and Palmer (+) Pictures at an Exhibition - Emerson, Lake and Palmer (+)

II. RESOURCE MATERIALS

Teacher Reference

Fox, Sidney and Thomas MacCluskey. Rock: The World of Popular Music. Chicago: Follett, 1973.

Grier, Gene. Conceptual Approach To Rock Music. Valley Forge: Penna Charter, 1974.

Johnson, Elwood Jay. What is Rock? Minneapolis: Schmiit, Hall and McCreary, 1971.

Additional Readings

Belz, Carl. The Story of Rock. New York: Harper and Row, 1969.

Christagau, Robert. Any Old Way You Choose It. Baltimore: Penguin, 1973.

Cohn, Nik. Rock From the Beginning. New York: Pocket Books, 1971.

Davies, Hunter. The Beatles. New York: Dell, 1968.

Gabree, John. The World of Rock. Greenwich: Fawcett, 1968.

Honderfield, Chris. Rock '70. New York: Pyramid, 1970.

John, Mike. The Story of Rock. New York: Quadrangle, 1973.

Lydon, Michael. Folk Rock. New York: Dial, 1971.

Robinson, Richard. Rock Superstars. New York: Pyramid, 1973.

Roxon, Lillian. Rock Encyclopedia. New York: Grosset and Dunlap, 1971.

Schafer, Wm. J. Rock Music. Minneapolis: Augsburg, 1972.

Stambler, Irwin. Encyclopedia of Pop, Rock and Soul. New York: St. Martin's, 1974.

Stearns, Marshall. The Story of Jazz. New York: Mentor, 1968.

Kits

An Audio-Visual History of Jazz, Learning Concepts (2 L.P.'s/4 filmstrips) 95RF 875

Country Music, Learning Concepts (2 L.P.'s/2 filmstrips)

From Jazz to Rock (keyboard), Learning Concepts (4 L.P.'s/4 filmstrips)

Rock, Learning Concepts (3 L.P.'s/3 filmstrips) 99RF 078

How a Recording is Made, Learning Concepts (2 L.P.'s/ 2 filmstrips) 99RF 542

Electronic Music, Learning Concepts (2L.P.'s/2 filmstrips) 92 RF 348

Pop Music in the Twentieth Century, Learning Concepts (6 L.P.'s/6 filmstrips) 92RF 349

Jazz (2 L.P.'s and Teacher's Guide), Follett

Rock (3 L.P.'s and Teacher's Guide), Follett

Folk and Country (2 L.P.'s and Teacher's Guide), Follett

Magazines

Pop Hits. 10 issues/year - 3149 Southern Avenue, Memphis, Tennessee. 38111.

Films

* New Sounds in Music, 25 minutes.

Lonely Boy (Paul Anka Story) 35 minutes (National Film Board).

* Rock-A-Bye (Popular Idols of Rock) 49 minutes (National Film Board)

Records

* Beach Boys - Good Vibrations/Capitol

Bach Live at the Fillmore East/Virgil Fox/Decca

Beatles - Abbey Road/Apple

Beatles - Magical Mystery Tour/Capitol

Beatles - Revolver/Capitol

* Beatles - Sgt. Pepper's Lonely Hearts Club Band/Capitol

* Beatles - Beatles 1962-1966, 1967-1970/Apple

* Beatles - Rubber Soul/Capitol

Beowulf (A Musical Epic)/Daffodil (2 records)

* Berry, Chuck - Chuck Berry's Golden Decade

* Bill Haley and The Comets - Golden Hits/MCA Records

Blood, Sweat and Tears - Blood Sweat and Tears/Columbia

* Charles, Ray - Ray Charles Live/Atlantic

Chicago - Chicago/Columbia

Cream - The Best of Cream

Crosby, Stills and Nash - Crosby, Stills and Nash/Atlantic

Deep Purple - Concerto for Group and Orchestra/WB

Deep Purple - Machine Head/WB

Dick Clark/20 Years of Rock'n'Roll/Buddah Records (2 records)

* Dylan, Bob - Bob Dylan's Greatest Hits/Columbia

* Eagles - Desperado/Asylum Records

* Edgar Winter Group - They Only Come Out at Night/Epic

Emerson, Lake and Palmer - Welcome Back/Manticore (3 records)

* Everly Bros. - The Golden Hits of the Everly Bros./WB

Evita - (Rock Opera)/MCA (2 records)

ROCK MODULE

Focus - Making Waves - Sire

Godspell/Original Cast/Columbia

* The Guess Who - The Best of the Guess Who/RCA

Iron Butterfly - In-A-Gadda-Da-Vida/Atco

Jackson Five - Greatest Hits/Motown

Jesus Christ Superstar/Orginal Cast/Decca

* John, Elton - Greatest Hits/MCA

* Joplin, Janis - Pearl/Columbia

* Led Zeppelin - Led Zeppelin/Atlantic

* Lennon, John - Imagine/Apple

* Lewis, Jerry Lee - The Golden Hits of JLL/Smash Records

MacDermot/Galt - Hair/RCA

* McCartney, Paul - Band on the Run/Apple

Presley, Elvis - Elvis' Golden Records /RCA

Procol Harum - The Best of Procol Harum/A and M

Queen - Night at the Opera/Elek

* Ross, Diana and the Supremes - Greatest Hits/Motown

* Santana Band - Santana/Columbia

Simon and Garfunkel - Sounds of Silence/Columbia

* Smith, Bessie - The World's Greatest Blues Singer/ Columbia

Stevens, Cat - Greatest Hits/A and M

* Taylor, James - Sweet Baby James/WB

Three Dog Night - Captured at the Forum/Dunhill

* Tull, Jethro - Benefit/Reprise

* The Who - Tommy/MCA Records

* Wonder, Stevie - Greatest Hits/Motown

Wonder, Stevie - Inversions/Motown

Wonder, Stevie - Songs in the Key of Life/Motown

* Available at the Manitoba Department of Education Library.

Equipment

Following is a list of suggested equipment for the rock program.

Audio Equipment

Stereo Phonograph
3-Speed Tape Recorder
Cassette Recorder

Instruments

Keyboard

Piano
Portable electric organ

Strings

Autoharp
Acoustic/Classical Guitars
Electric guitar with amplifier (if possible)

Wind

Recorders (soprano, alto, tenor, bass)
Melodicas
Kazoos

Percussion

Congo/bongo drums
Maracas
Claves
Guiros
Castinents

Other

Synthesizer

Appendices

APPENDIX A

HISTORICAL CHART

This chart outlines the specific musical characteristics of the Baroque, Classical, Romantic, and Modern periods of Western civilization. Examples of events in politics, science, the arts and social development occurring during each of these musical periods are included as additional reference.

TOPIC	BAROQUE 1600-1750	CLASSICAL 1750-1825	ROMANTIC 1825-1900	MODERN 1900-
GENERAL HISTORICAL BACKGROUND				
1. General characteristics	Refer to page 166			
2. Science	Newton, Galileo, Bacon	Thompson, Ampere Volta	Helmholtz, Morse, steel, steam engine, light, telephone	space technology
3. Social	Patronage of church Structured society	Enlightenment: rise of humanism	Rise of capitalism, upsurge of nationalism, Industrial Revolution	socialism, communism
4. Political	Louis XIV, divine right of kings, colonization	French Revolution, American Independence	U.S.A. (nationhood)	
	30 Years War	Napoleonic and 7 Years Wars	Crimean and Civil Wars	W. W. I and II Korean War Vietnam War
5. The Arts				
. Literature	Milton, Dryden, Swift, Pope, Johnson	Voltaire, Rousseau, Grey, Blake	Wordsworth, Dickens, Twain, Coleridge, Tennyson, Browning	Shaw, Swinburne, Frost, Eliot, Stringberg, Brecht, Whitman
. Painting	Rembrandt, Rubens Van Dyck	Reynolds, Gainsborough	Monet, Degas, Manet	Van Gogh, Picasso, Braque, Le Corbusier, Wright, Moore
6. Composers	Monteverdi, Scarlatti, Lully, Corelli, Vivaldi, Purcell, Schütz, Bach, Handel	C.P.E. Bach, J.S. Bach, Gluck, Haydn, Mozart, (early) Beethoven	(late) Beethoven, Schubert, Mendelssohn, Chopin, Lizt, Schumann, Berlioz, Wagner, Verdi, Bruckner, Mahler, Dvořák, Brahms	Debussy, Schoenberg, Berg, Webern, Stravinsky, Bártok, Hindemith, Britten, Varese, Messian, Stockhausen

TOPIC	BAROQUE 1600-1750	CLASSICAL 1750-1825	ROMANTIC 1825-1900	MODERN 1900-
General characteristics of the era	spirit of theatricalism grandiose and elaborate concepts and designs religious emphasis patronage from church or state	objectivity emotional restraint, polish, artificiality attention to structure balance, symmetry	love of nature love of literature emotionalism subjectivity nationalism	return to normalcy more complex society new morality eclecticism experimentation
SPECIFIC MUSICAL CHARACTERISTICS				
1. Melody	long, elaborate themes "fortspinnung" (constant reference to part or all of the opening theme) 1 basic "affection" (similar mood throughout composition)	clear balanced phrases, compact, tonal	warmth of personal feeling not as regular as classical (in phrase lengths) sometimes angular contrasts in themes within one movement	aleotoric wide ranges very individualistic use of new scales/modes 12 tone technique
2. Harmony	triads use of sequential 7ths major - minor system replaces old church mode	diatonic occassionally chromatic	more chromatic new chords 7ths, 9ths, 13ths modulation and end not a means (instead of just changing keys)	polytonality, bitonality, atonality tone clusters demise of major - minor systems rise of dodecaphonic system (12 tones) chords built on 2nds, 4ths, 7ths
3. Rhythm	bar line regularity simple compound metres	regularity of bar lines simple metres dominate	regularity of bar lines simple metres with misplace accents extensive use of ritardando, accelerando	syncopation polymeter mixed meter

TOPIC	BAROQUE 1600-1750	CLASSICAL 1750-1825	ROMANTIC 1825-1900	MODERN 1900-
4. Texture	. increasingly complex (layered)	. usually monophonic . light textured	. varied textures because of the development of new instruments	. electronic instruments and synthetic sounds
Tone Color and Instruments	. rise of interest in specific instrumental color . emphasis on strings . use of continuo . brass limited to open notes	. standardization of the orchestra . values on brasses . advance in woodwinds . harpsichord (used more as a solo instrument)	. gradual increase in size of orchestra . addition of new instruments (i.e., piccalo, alto and bass clarinet, bohm flute, saxaphone, contrabassoon) . era of piano . development of role of conductor	. expanded technique in every instrument . electronic instruments . advance in importance of percussion . complete families of wind instruments
1. Dynamics	. terraced (contrast) (whole sections at the same dynamic level followed by another section at a different level)	. pp to ff . cresc. of dimension . usually no abrupt changes	. more sensitive gradations ppp to fff . abrupt changes . use of silence	. extreme variations in gradations
2. Form	. clear idea of useable forms: binary, ternary, fugue, suite, overture, concerto, grosso	. forms conventionalized with standard relationship of thematic material and keys . classical concerto, symphony and sonata form	. expansion of classical forms . program music . symphonic poem . symphonic suite . concert overture . composers not restricted	. neo-classicism . forms from all previous periods eclecticism . influence of jazz . range from very simple to very complex

SAMPLE GUIDELINES FOR INTERPRETING "THE STORY OF MUSIC"

It is often difficult for students to comprehend characteristics of historical periods in music without concrete examples which are relevant to their area of study. It is with this in mind that the following outlines for the performance routes of Band, Choral, Guitar and String/Orchestra have been developed around specific pieces of repertoire. It is hoped that they will serve as guidelines for teachers in interpreting "The Story of Music". In this way, teachers can link general historical aspects of music to specific styles or material being studied.

I. Interpreting the Story of Music through Band Repertoire

1. Bela Bartok: "Four Pieces for Band" from "Contemporary Period: Four Pieces For Band", arranged by Benjamin Schoff.

Bartok attempted to reconcile the folk music of his native Hungary with the main currents of European music. Feeling that the true Hungarian folk idiom was found only among the peasants, he toured the remote villages of the country with fellow composer Zoltan Kodaly, in order to find these songs before they disappeared from the culture.

History

Bartok squarely faced the issue of the alliance between Admiral Horthy's regime and Nazi Germany. On the eve of the 2nd World War, he took an anti-fascist stand by protesting the performances of his music on Berlin radio. His friends feared for his safety and persuaded him to leave the country. In 1940, he went to the United States and settled in New York City. Bartok did not achieve recognition until his death, after which there was an upsurge of interest in his music.

Rhythm

- The metre changes often.
- Pounding rhythms contribute to the primitive aspects of this music.
- Syncopation and repeated patterns (ostinatos) are used.
- The music is characteristically forceful, aggravated, and vital.

Melody

- The melodies move in a narrow range.
- "Four Pieces for Band" is an arrangement of four pieces from "For Children", a collection of 85 Hungarian and Slovakian songs transcribed for piano.

Harmony

Bartok's harmony can be extremely dissonant with frequent examples of polytonality. In spite of the fact that he occasionally experimented with atonality, he never totally abandoned the principle of key. His music is based for the most part on pentatonic scales and old church modes. It is unlike the sophisticated Gypsy tunes Franz Liszt thought to be the authentic Hungarian folk songs.

Form

Bartok was most traditional in respect to form, showing the effect of Classicism on his work.

Color

Percussion parts are prominent along with brass mutes. Accents and other dynamic markings, as well as slurred staccato effects are very important to the music.

Texture

In his middle years, Bartok came under the influence of pre- Bach music and turned from harmony to linearity.

His texture of dissonant counterpoint set his development towards abstraction, tightness of structure, and purity of style.

Dynamics

Dynamic contrast is used throughout his music appearing abruptly and frequently through the use of crescendos, decrescendos, and sudden changes in volume.

2. Antonin Dvorak; Symphony No. 5 in Em-excerpts from the Finale

Dvorak was originally from a village in Bohemia and was considered to be a natural musician; much of his music was based on intuition. He was able to shape his music into large forms noted for their clarity and "rightness".

History

Dvorak, a European nationalist, tried to persuade his American pupils to produce a national art, not derivative of the European traditions; they were advised to seek inspiration in the Indian and black tunes of their own country. His advice was not heeded during his lifetime but his influence was felt later, when several composers produced works based on folklore. Dvorak's own music is highly reminiscent of Czechoslovakian folk melodies.

Rhythm

- The music is written in $\frac{4}{4}$ time.
- The theme is march-like, energetic, and forceful.
- Triplet figures are used.

Melody

- The theme moves by steps within a narrow range and this contributes to its forcefulness.
- The second theme is a flowing lyrical idea, a reverie sung by the clarinets.
- The third theme is in the nature of a popular song ending in three descending notes that appear to be derived from "Three Blind Mice".

Harmony

- The original score for this work was written in E minor; for band, this arrangement has been scored in D minor.

Form

The form of this piece is the sonata allegro with an exposition at measure 10, the development at measure 79, a recapitulation at measure 96, concluded by the coda.

Color

Students should listen to the orchestral version of this work to hear the use of instruments and their diversity. Romantic music has greater orchestral possibilities than Classical music.

Dynamics

A full range of dynamics is used along with crescendos and decrescendos.

II. Interpreting the Story of Music through Choral Repertoire

1. Heinrich Schutz: Hear Me, O Lord from "Eight Little Sacred Concertos"

Early Baroque

The Baroque period began about 1600 with the development of opera, oratorio, and recitative and closed approximately 150 years later with the death of Bach and Handel. Baroque musical style includes the principle of figured bass, perfection of polyphonic style, abundance of concerti grossi, echo effects, improvisation, and ornamentation.

Church Music

Sacred music was affected by the innovations of the late 16th century. The figured bass and the concertato style were applied to all sacred texts. There was opposition to the new style, especially in the Roman Catholic Church where the polyphonic style was never completely abandoned. Thus, we have in early Baroque chuch music two styles; one conservative (stile antico) and one progressive(stile moderno).

A Baroque Composer

Heinrich Schutz was a great composer of the Baroque period. He studied with Giovanni Gabrieli from 1609-1612. He was master of the Chapel of the Elector of Saxony at Dresden from then until his death in 1672.

Schutz is known to have composed the first German Opera but the music for this has been lost. Most recordings of Schutz are of his Church music.

In his music, Schutz uses all of the Baroque characteristics except traditional Chorale melodies.

One of Schutz's great works was the "Eight Little Sacred Concertos" of which Hear Me O Lord is a part. There is a very practical reason why this music was written. During the 30 Years War, his choir at the Electoral Chapel was depleted. The loss of voices made it necessary for him to compose works for fewer parts. This resulted in the writing of motets for one to five solo voices with organ accompaniment.

The Song

"Hear Me O Lord" is based on Psalm 4:1, 5:2. Both polyphonic harmonies, from the stile antico element in Baroque music, (P4, measure 25) and chordal harmonies, from the stile moderno element in Baroque music, (P7) are used in the song. Schutz also makes use of the echo effect that was important in the Baroque era. (P5, #35).

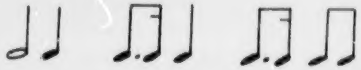
The Baroque Song Book, edited by Ernest Murphy, also has many two part songs by various composers of that era. They use many of the concepts of the later Baroque era.

2. Franz Schubert: "Kyrie" from "Mass in G Major", SSA edition, edited by Ehret (Choral)

Stylistic Period: Romantic

Rhythm

- The rhythms are simple and repeat themselves, e.g.,



Melody

- The melody is long and lyrical with gradual climaxes to the highest note in the phrase. There is an alternation of solo with choir or tutti, exemplifying the accent on the individual performer.
- The melody changes direction often as in the solo section, winding its way to the climatic note (G) in measure 44.
- The dynamic changes are very emotional.

Harmony: (chromatic voice - leadings, e.g., measure 21)

- The accompaniment parallels the diamatic emotional shifts in the music, i.e., use of fp throughout.
- Chromatic harmonies and non-harmonic tones are used.
- Distinct cadences and extended phrases are avoided.
- There is extended modulation to A minor at letter A before the solo through several chord changes.
- Chromatic descent from B section back to A section at M. 60 on.

Form

The form is sonata or ABA. The solo section phrases are of varying lengths unlike the balanced even phrases of the classical period.

Teaching Suggestions

1. The students should listen to the following other works of Schubert to discover similar techniques: unfinished Symphony in B minor; C major Symphony; Die Erlking; Die Forelle; and "Trout" Quintet for piano and strings
2. Compare the romantic style as expressed in Schubert's music to the style of painting and writing of the period.
3. Apply the analyses of the musical elements of the piece to the performance and interpretation of the music as a choral work, i.e., to sensitivity to phrasing and to dynamics.

III. Interpreting the Story of Music through Guitar Repertoire

1. Wolfgang Amadeus Mozart: "Away With Melancholy" from "Get Into Guitar", (page 53)

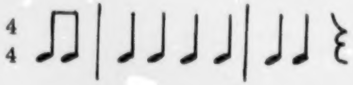
Stylistic Period: Classical

Phrasing

Each section has the same phrase structure, i.e., two short phrases followed by one four bar phrase resulting in a periodic structure.

Rhythm

Unity is achieved through the use of the same rhythmic patterns throughout the piece, e.g.,



Even rhythms, predominantly quarter and eighth note patterns, are used.

Melody

The melody is simple, yet elegant with few angles or skips. It is very singable, graceful, and lyrical.

Harmony

Harmonies are based on the tonic, dominant, and subdominant chords. At the beginning of the second or (B) section on the dominant chord, the left hand or bass notes outline the broken chords. This is called an "alberti bass" and reflects the trend during this period toward subordination of the bass to the role of accompaniment.

Form

The form is binary or AABB, the basis for most of the instrumental forms of the classical period.

Teaching Suggestions

1. The classical "alberti bass" style is a good method for introducing the broken chord finger style. Illustrate different accompaniment patterns in contrast to this particular one. Play examples of Mozart's piano music to further illustrate the bass pattern.

2. Have the students sing the melody to understand its flowing quality and to note the natural breathing places which indicate the phrasing.

3. Using simple strumming, have the students listen and tell you when to change the chord. Since you are only using three chords, this should be easy. Examine the chord structure in relation to the melody for theoretical reasons for their choice.

4. Discuss ways to interpret the repetition in the piece, e.g., the use of dynamics, the use of different plucking technique, and the use of accents.

IV. Interpreting the Story of Music through String/Orchestra

1. Two Classic Dances (Minuet and Bourée), by Johann Ludwig Krebs (arr. Matesky)

Composer's life

Johann Ludwig Krebs was born in Thuringia in 1713 and died in the same state in 1780. He was the show pupil and assistant of J. S. Bach. We know little more about him and only a few of his compositions, mainly organ works, survive today.

History

As a contemporary of Bach, Haydn, and Mozart, Krebs was very much a part of the Classical era. The classicism of the eighteenth century mirrored the events which were changing the social and political climate of Europe. At the beginning of the century, the aristocracy held power and directed the affairs of Europe. As part of the way of life at that time, artists and musicians plied their trade under the partronage of the aristocracy. Before the end of the century, the American revolution had shattered the doctrine of divine right of kings, and the French Revolution had convulsed Europe.

The art of the classical era is a reflection of the times. Since the center of artistic life was concentrated in the palaces of kings and princes, artists concentrated on an elegance of manner and beauty of style. The music of the time stressed objectivity, emotional restraint, and structure.

Rhythm

The Minuet is in a stately 3/4 time, which the arranger says can be played at any reasonable tempo, as long as it does not slow to a dreamy waltz. There is no variance in tempo throughout.

The Bourée is written in an Allegro 4/4 with the characteristic staccato eighth notes giving the dance its rhythmic character. Here again, the Bourée can be performed at varying degrees of speed, as long as the eighth notes are played precisely.

Melody

The Minuet has a short time of eight bars. The skip of a sixth in the 2nd and 4th bars gives the movement a gentle, lilting feel. The composer used this skip of a sixth very effectively in the development section.

Harmony: Minuet

The Minuet is written in the key of A minor with considerable use of accidentals. At 17 this is an 8 bar section in to C major; at 25, an 8 bar phrase in D minor. The piece finishes at 33 with the repetition of the opening 8 bar phrase repeated.

Harmony: Bourée

Once again in the key of A minor, the Bouree makes considable use of modulation throughout. Only at the end of the movement does the Bourée resolve to A minor.

Form

Both movements use ABA form with statement and answer phrases making up the better part of the two dances.

Color

Flutes and violins are used for melody throughout, with brass and percussion used to punctuate the rhythm. Cellos, brass, bassoons and clarinets are used effectively to provide a moving bass in the Minuet. In the Bourée, all winds, strings, and percussion play the main rhythmic theme in harmony, with brasses providing a contrasting, sustained feeling.

Dynamics: Minuet

The Minuet uses the classic question and answer phrases with some use of crescendo and decrescendo.

Dynamics: Bourée

The Bourée is full of dynamic contrast with gradual crecendos and decrescendo.

2. The Great Gate of Kiev, by Modest Mussorgsky

Mussorgsky's Life

Mussorgsky (1839-81) was born in Karevo, in the province of Pskov. He showed early promise as a musician, but was forced by family tradition to train for a military career. At 22 he resigned his commission to devote himself to art. However through the emancipation of the serfs in 1861, the young aristocrat was forced to seek a post in the Ministry of Transport.

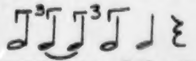
While eking out a poverty level existence, Mussorgsky spent his free time at his music. A member of the Mighty Five (Balakiref, Cui, Rimsky-Korsakof, and Borodin), he was the most broadly educated in art and literature. These five greats of Russian music exerted a great influence on the musical life and heritage of their country.

During the final years of his short life he suffered from acute alcoholism and went through periods of loneliness and depression. In between periods of illness, he wrote many fine works of intense feeling. Some of his most famous compositions are Boris Godunav, an opera, Night on Bald Mountain orchestrated by Rimsky-Korsakof, and Pictures at an Exhibition, originally written for piano and orchestrated by Maurice Ravel.

Background of the Piece

Mussorgsky wrote Pictures at an Exhibition as a suite for piano after viewing an exhibition of his late friend Victor Harman's paintings. He was thirty-five in 1874 when he composed the suite. As is the case in some of his other writings, Pictures at an Exhibition was orchestrated by another composer, in this case Maurice Ravel. "The Great Gate of Kiev" is the last of 10 pieces which make up the suite; it has the majestic, triumphant feeling describing the massive set of six gates to the city of Kiev.

Rhythm

A slow moving 2/2 "alla breve" gives a feeling of majestic climax; the composer indicates "Maestoso" and "Con Grandezza". Note the changes to 3/2 time near the end with the rhythmic pattern:  , but only for two bars. This is a recurrance of the Promenade theme from the first piece of the ten Pictures at an Exhibition. The final 10 bars are in 4/4 with the indication "Grave". There is a build-up of tension from letter $\boxed{E}$ to the 4/4 section through rhythmic variation.

Melody

Flowing, majestic, full sound.

Harmony

Basically in the key of D, the section at $\boxed{B}$ modulates to an $\boxed{E}$ section and back again to D major at $\boxed{C}$.

Form

As part of a suite describing an exhibition of pictures, "The Gate of Kiev" is program music describing a specific painting, and giving us an aural description of the gate. The piece has two themes: 1) the theme in the first 8 bars which is repeated throughout, and 2) the theme from $\boxed{B}$ to $\boxed{C}$ is played by winds only, the two times it appears.

Color

- full orchestra
- sections of winds alone
- use of timpani, cymbals, and bass drum
- sonorous use of strings

Dynamics

So much of the piece is written forte to fff that it is essential to come down to piano and mp in some of the places where an mf is indicated, in order to achieve more effective crescendos and give contrast to the loud passages.

APPENDIX C

CHECKLISTS AND RATING SCALES

The following are examples of possible designs for checklists or rating scales. These can be used to evaluate specific performance skills pertinent to any given route.

For other examples of checklists and rating scales please consult The ASBDA Curriculum Guide, McCabe et al, Volkwein Bros., Inc., 1973, pp. 295-325.

Vocal Improvement Checklist

Name__________ Grade___________ Voice Type___________

TONE
- ___ clear
- ___ average
- ___ breathy (requires proper breath support)

DICTION
- ___ articulation of initial and final consonants good
- ___ articulation of initial and final consonants poor
- ___ sings on the vowel
- ___ does not sing on the vowel

BREATH SUPPORT
- ___ phrasing good
- ___ phrasing poor/breathes too often
- ___ good sense of legato and sostenuto
- ___ no sense of legato and sostenuto
- ___ needs to work on diaphragmatic breathing

INTONATION
- ___ sings in tune
- ___ does not sing in tune
- ___ sing incorrect pitches (intervals)
- ___ requires more ear training exercises
- ___ generally adequate/excellent
- ___ excellent

RHYTHM
- ___ needs to learn how to count time with good rhythm
- ___ generally adequate
- ___ excellent

RANGE
- ___ generally adequate
- ___ needs to extend upper range
- ___ needs to extend lower range
- ___ excellent

READING ABILITY
- ___ generally adequate
- ___ needs to improve
- ___ excellent

VOCAL AGILITY
- ___ requires more vocalizing and technical drills
- ___ generally adequate
- ___ excellent

Band Evaluation

Name__________ Grade___________ Instrument ____________

Assigned and Selected Materials: Points

Scales________ ______
Etude No._____ ______
Other_________ ______

Overall rating of above materials:

_______Superior_________Excellent________Average_______Poor

Articulation ______
Dynamics ______
Performance Accuracy ______
Phrasing (Musical? Planned?) ______
Range (Controlled?) ______
Rhythm ______
Tone (Is it clear and even throughout range?) ______
TOTAL ______

Comments:____
____
____
____
____
____

Rating of Musicianship:
_____Superior_____Excellent_____Average_____Poor

Preparation for Evaluation:
_____Well prepared_____Shows improvement_____More work required_____Unprepared

Work required in the following areas:____________________
____

Ready for: Concert Band________or Other Band__________

Choral Audition

S1 S2 A1 T1 T2 B1 B2 Date:__________

Selections:______________________________
Tone: 1 2 3 4 5______________________________
Vibrato: 1 2 3 4 5____________________________
Quality: 1 2 3 4 5 Type: String Reed Flute
Memory 1 2 3 4 5
Intonation: 1 2 3 4 5
Dynamics: 1 2 3 4 5 ff: 1 2 3 4 5 pp: 1 2 3 4 5
Reading: 1 2 3 4 5 Pitch: 1 2 3 4 5 Rhythm: 1 2 3 4 5
Range: ____________________________
____
____
____

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